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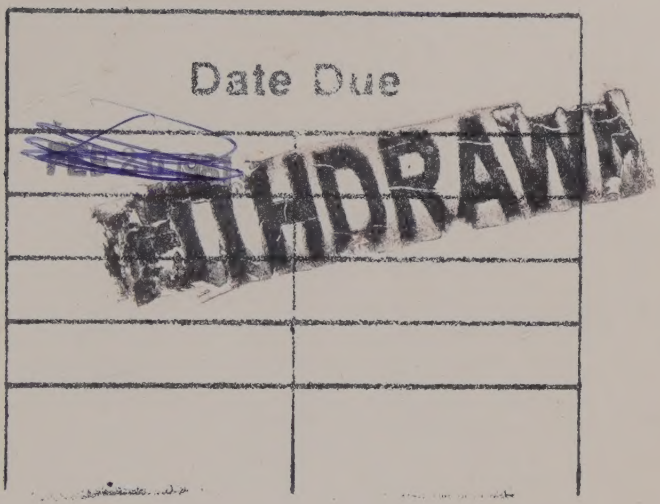

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VOCAL AND LITERARY INTERPRETATION OF THE BIBLE

VOCAL AND LITERARY INTERPRETATION OF THE BIBLE

BY

S. S. CURRY, PH.D., 1847-1921

ACTING DAVIS PROFESSOR OF ELOCUTION AT NEWTON THEOLOGICAL INSTITUTION; FORMERLY SNOW PROFESSOR OF ORATORY, BOSTON UNIVERSITY, AND INSTRUCTOR IN ELOCUTION, YALE AND HARVARD DIVINITY SCHOOLS; PRESIDENT SCHOOL OF EXPRESSION, BOSTON

INTRODUCTION BY

FRANCIS G. PEABODY, D.D.

DEAN OF THE DIVINITY SCHOOL OF HARVARD UNIVERSITY

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TO THOSE

WHEREVER FOUND

IN WHOM

THESE WORDS AWAKEN

ANY MEMORIES

PREFACE

Who has not felt dissatisfaction with the way the Bible is read in public? Yet few realize how difficult it is to render the Scriptures by the voice.

Vocal expression needs the insight, criticism, and personal attention of a teacher. Yet, since all true art is founded, not upon imitation, but upon principles, I hope that those who carefully follow the suggestions of this book will find practical help in realizing their needs and possibilities and aid in teaching the Bible to classes or interpreting it in the pulpit or on the platform.

The book is intended for serious study, and not for entertainment. Accordingly, some repetitions have been necessary; for example, there are a dozen kinds of monotony, — some connected with change of pitch, others with pause, others with tone-color, others with inflection. All these varieties are distinct from one another, and if discussed at one time would hardly be understood. Again, the same passage is occasionally used as an illustration of more than one principle, to show the necessity of studying a lesson from different points of view, and also to emphasize the importance of the union of vocal modulations in expression. The student is recommended to select some important passage, such as John ix. or Luke xv. 11–32, and to test every principle, successively, by this one lesson.

No one should get the idea that some specific modulation or method of reading is applicable to only one verse or passage.

There is no absolutely fixed method according to which any sentence of Scripture must always be read. Most passages are capable of many renderings, according to the understanding, feeling, and personality of the reader. The interpretations of specific passages, and modes of rendering them, must be taken as suggestions or illustrations of principles. It is always helpful to realize a definite point of view. A principle can be illustrated best by specific examples of expression, and in every case the reader should test the rendering by actual practice. An interpretation should never be passively accepted. Not only the particular renderings suggested, but others, should be observed and brought to the test of demonstration.

During the past twenty-five years, the writer has endeavored to aid many to read the Bible aloud. If the reader feels that the results here embodied are inadequate, let him rest assured that no one will agree with him more quickly than the author. It is well, however, to remember that the book has had no predecessor. A few words on the neglect of vocal interpretation, or a short article on its importance, are all that can be found.

The author's greatest debt is due to those now publicly reading the Bible in all parts of the world whom he has endeavored to teach. Their earnest endeavors have been the author's chief inspiration and help.

IN GENERAL

I. THE OFFICE

I. The problem of Bible reading will be best understood by first studying the function of the BIBLE IN WORSHIP. A service consists of three offices: The leader speaks in (1) the *Sermon* as man to men; in (2) *Public Prayer* as man to God; but in (3) the *Scripture Lesson* from God to man.

II. The ideal function is made clearer by observing the CUSTOM AND PRACTICE. Bible reading was the most important element in the worship of the early Church, but it is greatly neglected at the present time.

III. To find a method of improving Bible reading, the GENERAL NATURE OF VOCAL EXPRESSION should be understood. (1) A few simple *Elementary Modulations of the Voice* form the reader's vocabulary. A pause before a phrase shows attention or the reception of the impression; touch indicates where the mind is concentrated; a change of pitch, the discrimination of idea from idea; inflection, the attitude of the speaker or his sense of the relation of ideas to each other, to his purpose, or to his audience. Feeling is manifested by tone-color or the emotional modulation of the resonance of the voice; while movement changes according to the reader's estimate of the value of what he says. (2) Vocal expression is the revelation of realization, and the *problem of improving it* differs from that of words. Vocal expression, and especially the vocal interpretation of the Bible, is subjective and difficult, but strangely neglected.

II. THE MESSAGE

IV. The LITERARY SPIRIT, or the human form of the Bible, must be understood before it can be realized or expressed by the voice.

Vocal expression demands a childlike attitude, free from theories. The reader must have critically studied and assimilated its deeper spirit. The Bible must be interpreted by the whole man.

V. The Story, or the NARRATIVE SPIRIT, is found all through the Bible; and the power to interpret it by the voice must be carefully mastered.

VI. The Bible is full of instruction and the DIDACTIC SPIRIT. The reader must make his hearer think, and give truth as simply and directly as possible.

VII. All forms of human expression are found in the Bible. The ORATORIC SPIRIT, the endeavor of some earnest soul to lead his fellow-men to higher convictions, appears everywhere, especially in the addresses, or sermons, of the Prophets, of Paul, and even of the Master.

VIII. In all early literature literal facts, or stories, were related to indicate deeper meaning. The ALLEGORIC SPIRIT permeates the Bible more than many realize. It demands that vocal expression be very simple and suggestive.

IX. The LYRIC SPIRIT reaches its greatest climax in the "sublime lyric" of the Bible, and its interpretation demands a quickened imagination and exalted feeling.

X. The Bible interprets human character, and hence is filled with the DRAMATIC SPIRIT. The intense realization of situation, human motives, or difference in point of view, should be rendered by the reader with sympathy and simple truthfulness.

XI. The sublimest element in human poetry is the EPIC SPIRIT. The dramatic demands that the reader shall enter into sympathy with his fellow-men, the epic that he shall be himself, and be impressed by events in relation to the ideals of the race or to the plans of the Creator. The whole Bible is necessarily full of the epic spirit.

XII. The hardness of the heart and the difficulty of teaching human souls a higher truth, required of the Master an ARTISTIC METHOD. He expressed an unrealized truth in a form that could be grasped and held until it would awaken gradually a realization of the truth. The vocal interpretation of such an art demands great suggestiveness and artistic intensity.

XIII. The LITERARY FORMS have not been invented, but are

natural, and must necessarily be revealed by VOCAL EXPRESSION. The reader must comprehend the artistic nature of man and the suggestive power of the human voice to intimate the sublimest truths.

III. THE TECHNIQUE

XIV. To improve vocal expression the reader must be led to comprehend and master the RHYTHMIC ACTIONS OF THE MIND. Attention and the progressive movement of the mind must be increased.

XV. The rhythm of thinking is revealed by the RHYTHMIC MODULATION OF THE VOICE. The fact that the mind is receiving any impression in reading or speaking is shown by (1) *pause*. The location of the concentration of the mind is indicated by a definite (2) *touch* upon the central word of the phrase. The rhythmic movement of thinking shows itself by (3) *phrasing*, or the gathering of words into groups around the centre of attention.

XVI. The mind not only moves from idea to idea, but has DISCRIMINATION between ideas. This is of primary importance in thinking and expression. Each idea must be vividly and definitely grasped.

XVII. Every CHANGE IN IDEA is shown by a CHANGE OF PITCH. This variation of pitch is so simple, natural, and free that it is often overlooked. The degree of variation is in proportion to the vividness of ideas, and the accentuation of discrimination of thinking is the primary means of preventing monotony — the most common fault in Bible reading.

XVIII. The mind not only has rhythmic succession, but relates ideas to each other. This METHOD IN THINKING is the result of the deepest and most exalted action of human reason, and demands attention in reading.

XIX. This logical instinct, or power of relating idea to idea, is shown by INFLECTION. (1) *Direction* of inflection indicates the attitude of the speaker's mind toward truth. (2) *Length* of inflection shows the degree of earnestness, or saliency. (3) The *abruptness* of inflection, the degree of control with intensity of excitement. (4) *Straightness* of inflection is in proportion to the dignity,

weight, and directness of the expression. (5) Inflections are improved by developing the logical action of the mind.

XX. The free expression of METHOD is shown by what has been called MELODY. While every word has an inflection, all the words of a phrase are gathered by these inflections around the governing one. This constitutes (1) *Conversational Form.* The reader must be as free and flexible in revealing the great centres of attention as in natural conversation. One important element of conversational melody is found in (2) *Subordination.* This is especially apt to be violated in Bible reading. One of the greatest difficulties is to place unemphatic parts in the background. Melody demands the greatest possible (3) *Range.* The simplest and most common as well as the most extreme changes in thought must be indicated by corresponding changes of pitch. This is the chief element in naturalness. Violations of the natural melody of the voice have been called (4) *Ministerial Tunes.* These must be conquered by genuineness of thinking, by increasing the definite attention to individual ideas, and by intensely and directly relating each idea to the whole truth.

XXI. The reader of the Bible must indicate, by the modulations of his voice, the ARGUMENT. The degrees of prominence given to ideas are infinite in number. A real understanding of the passage and a command of the modulations of the voice, enable the reader to present the exact progression of the thought in the most weighty and difficult passages.

XXII. The IMAGINATION has an important FUNCTION in finding the ideal relations and sympathetic bearings of truth. Ideas must be given with atmosphere and kinship to the human soul. Genuine feeling is chiefly dependent upon the imagination, for sympathy is due to insight.

XXIII. The presence of IMAGINATION in EXPRESSION is shown by a more delicate and sympathetic union of all the modulations of the voice. Tone-color, or the sympathetic modulation of resonance, is its more specific language. Sameness of emotion must be characterized by more definite and intense imaginative realization and sympathetic use of the voice.

XXIV. The reader must not only have thought, but experience; must not only think and imagine, but feel, and must be true to his

whole nature. He must adopt a definite point of view and realize a truth so vividly that it must awaken the right emotion. The dramatic, or sympathetic, instinct must lead the reader to identify himself with every situation, point of view, or shade of experience. This instinct is especially necessary in interpreting the many transitions found in the Bible.

XXV. The rhythmic pulsations of thinking and feeling are continually varied, and express themselves by modifying the MOVEMENT of speech. The reader must reveal the relative importance of ideas, sentences, and paragraphs. He must distinguish what he approves from what he disapproves, what he regards as negative from what he regards as positive, what is merely illustrative from what is central. Movement indicates the genuineness of life and realization. Monotony of movement indicates indifference, neutrality, or death.

XXVI. The VOICE MODULATIONS are always in UNION with one another. To overwork one is to be unnatural. To exaggerate one at the expense of others is not emphasis, but chaos. While accentuation of one is necessary, this demands also sympathetic and subordinate increase and union of the others. There is danger in exaggerating some one method of emphasis.

IV. PREPARATION AND THE SERVICE

XXVII. In addition to a general knowledge of the spirit of the Message and the elements of vocal expression, such attention should be given to the SELECTION and ARRANGEMENT of passages that the LESSON may have unity.

XXVIII. A lesson should be thoroughly understood, and needs special PREPARATION every time it is read.

XXIX. In preparing the lesson, the reader can secure great assistance by study of the SPIRIT OF THE GREEK. Peculiar shades of meaning, which cannot be translated into English words, can be interpreted by the voice, but the Greek must be studied in the spirit, and not in the letter.

XXX. The natural actions of the mind are reflected in the primitive SPIRIT OF THE HEBREW. The same principles apply, but repetition has special force.

XXXI. The reader should use artistic tests for SELF-CRITICISM. He must be simple and truthful. The lesson should have unity, and all modulations must harmonize. Every modulation must be accentuated in such a way as to cause strength, not weakness. All true reading must be reposeful and suggestive.

XXXII. RESPONSIVE READING is different in its vocal expression from other modes of rendering the Bible. It demands careful accentuation of rhythm and great decision of movement.

XXXIII. Some readers are troubled with SPECIAL QUESTIONS. No one version is adapted to all. On the whole, the American Revised is best, or one should be arranged carefully by the reader himself. The whole body should be expanded by emotion, and the attitude should express the feelings; but there should be no motions or superficial modes of expression.

XXXIV. The relations of the Scripture lesson to THE SERVICE should be carefully studied. The best illustration of the different elements of worship and their relations is, possibly, the Book of Common Prayer. The outgrowth of the experience of Christian leaders in all ages, as embodied in this and other services, should be carefully analyzed.

XXXV. The reader must be permeated with the spirit of the passage. He must command the thought, the literary form; but most of all, the right feeling toward the truth must permeate his being. A thorough study of the problem is needed for simple mastery. Of all exercises, the reading of the Bible takes the deepest hold upon the human heart.

INTRODUCTION

Few persons who have had any share in training men for the Christian ministry have escaped a sense of failure in teaching their students how to read. No professional duty would seem to be more elementary. The Bible is so rich in dramatic, lyrical, and narrative interest, and the preacher is so warmly concerned with the Biblical message he has to bring, that nothing beyond reasonable intelligence would appear to be needed to make the Bible lesson a stirring, calming, or convincing element in public worship. Most listeners, however, would testify that no part of worship is, as a rule, so perfunctory and uninspiring. Very rarely are there the marks of careful study, spiritual sympathy, and interpretative power. It often seems as if the Bible had been hastily thrown open at the lesson for the day or the passage containing the text, and as if the preacher's preparation had been reserved for what he conceived to be the more important task of delivering his own discourse. There is, as this volume remarks (p. 294), not only "hard shell" preaching, but "hard shell" reading. Congregations, as the Prodigal Son said of himself, would fain be filled with husks, and no man gives to them. The reading of the Bible seems a part of what are sometimes described as "introductory exercises," requiring, however, little exercise of mind by the preacher

and great exercise of patience by the congregation. I have even heard it argued that the Bible ought to be read in an artificial, lifeless, or stilted manner, lest its contents should be confounded with ordinary literature.

If the Bible has to endure in many ministers the results of carelessness, indolence, or misplaced reverence, it often suffers not less from histrionic art. Where elocution has been cultivated by preachers, it has usually been under teachers who care more for Shakespeare than for the Bible; and the consequence is often bad acting of the Bible as drama, instead of good reading of the Bible as literature. If anything is worse in the pulpit than slovenliness, it is excess of art. One who reads badly gets no attention, but one who reads too well calls attention to his own performance; and it is better that the Bible reading should be a time of congregational repose than a time of theatrical effort. How to interpret intelligently but not extravagantly, with sympathy but without artificiality, the varied messages of the Bible, becomes, then, for the preacher a serious duty, and is becoming almost a lost art. Of few modern ministers can it be affirmed, as it was said of Channing, and as no doubt it has been said of many spiritual leaders, that to hear him read the Bible was to be admitted to the very sources of religious power.

What are the qualifications for such reading? They are of two kinds. On the one hand are the untaught gifts of discernment, refinement, wisdom, self-effacement, sympathy. No professor of elocution can make an effective Bible-reader out of a light-minded, consequential, self-assertive, or sentimental man. Reading is an extraordinary revelation of character; and it would

surprise many a minister to be told with what precision his reading of the Bible betrayed affectation, or hardness, or indolence, or conceit. On the other hand, there are many traits of effective Bible reading which can be easily acquired by a teachable man. He can be saved from artificiality, corrected in blunders, disciplined in a rational use of the voice, restrained from employing the nose or throat as organs of expression, and, more than all, encouraged to take pains, and to be ashamed of appearing before his congregation with a Bible passage unstudied, haltingly delivered, or misunderstood.

It is a satisfaction to commend a book which approaches its subject with this rational intention, and which is, I think, both in its method and its spirit practically without precedent. Dr. Curry has not only long experience in dealing with the technical needs of preachers, but sympathy with the ideals of the profession. His instruction has been marked by sanity, moderation, adaptability, and an acquaintance with the Bible which goes far beyond its language and form. He now presents in a single volume the experience of a lifetime; and his teaching should bring to many preachers instruction, suggestion, warning, and courage.

FRANCIS G. PEABODY.

HARVARD DIVINITY SCHOOL,
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I

THE PROBLEM

I. THE BIBLE IN WORSHIP

PUBLIC worship includes at least three elements in which the minister must lead. These are the sermon, prayer, and Scripture reading. They not only call for difference in the attitude of mind in thinking and feeling, but require diverse expression by the reader's voice. The sermon has its own importance, at times exaggerated in public thought; every one feels that prayer is not to be voiced in tones of argument or discussion; but the function of Scripture reading and the true method of its expression seem to be little considered or wholly misunderstood.

In studying this neglected part of public worship it will be helpful first to consider briefly the general nature, function, and right vocal expression of the sermon and of prayer, and to compare them with the reading of the Scripture. This will not only aid in giving a more adequate conception of the peculiar character of the Scripture lesson, but will tend to correct the view that expression is an external and arbitrary thing. Form and spirit must be studied together. Expression grows naturally and inevitably out of the reader's own grasp of the meaning of that which he communicates to others. It is not a veneer applied by mechanical rules from without. It expresses the knowledge and emotion of him who uses it, as naturally as leaves express the life of the tree.

1. **The Sermon.** — The preacher must be a *man to men*, and speak out of his own experience. The whole spirit of a sermon must centre in his personal realization of life.

Professor Granger, in his study of the Psychology of the Religious Experience, has shown that a sermon rarely affords a basis for the study of experience, because it seldom reveals sincerely "the soul of the preacher as it is in the sight of the Eternal." A sermon endeavors to comfort and console, and the preacher is carried beyond his own experience by his desire to make an impression. Yet Professor Granger, while making these qualifications, suggests that there have been preachers who made their own interior life "the key by which to unlock the hearts" of their auditors; who, having been sincere with themselves first, have then spoken as men to men. But this can be done only in the language of the soul, a dialect which each must construct for himself, "from his own heartstrings."

The best sermon is that which has in it most of human experience. There must be no urging of authority, or mere presentation of theories and views. Whatever is said must come from the soul of the man. In the same way, the true delivery of a sermon is the presentation of the man himself with his truth. The natural modulations of the voice reveal not so much the product as the processes of thinking and feeling. The study of delivery is really the study of the relations between what is said and the speaker's own nature and character. The qualities which make delivery effective are sympathy, earnestness, and seriousness. The true preacher must be able to enter into sympathetic relations

with all phases of human experience. The less a man is isolated, the more complete his realization of spiritual truth. It was the first murderer who asked, "Am I my brother's keeper?"

In proportion to a man's power to feel the common experience of the race as revealed in the depths of his own nature will his spiritual teaching become natural and effective. "The seer is always the sayer." In proportion to a man's insight, in proportion to the depth of his feeling, will he be able to speak truth for comfort and help to his fellow-men. That is a sentimental and false teaching which declares that when the soul comes into a realization of the Divine it is separated from the world, becoming a mere spectator of the human drama and losing interest in the struggle of the race. The true and deep life of the soul shows itself in love for others in a desire to raise the fallen, to strengthen the weak, and to inspire the faint-hearted. The soul of the true preacher must realize the omnipresence, the omniscience, and the omnipotence of the Divine Spirit in human life, must realize that the Creator's plan is love and providential care, and that men have infinite possibilities.

Delivery is an essential part of a sermon — no true sermon can be completely printed. Whitefield was perhaps the most effective preacher who ever used the English tongue; but his sermons are almost unreadable. Words are but imperfect and one-sided symbols of truth; the living action, the throb of the soul's life, which are revealed through the modulations of action and tone, can never be recorded.

Yet the delivery of the sermon is more simple than

any other mode of vocal expression peculiar to the pulpit. Oratory is expanded conversation, the extension of the range of voice as found in everyday speech. When faults occur in the delivery of the sermon, there is some departure from the elemental modulations of conversation. The minister can at any time compare his public speaking with his conversation. Any man with a tendency to drift can correct this fault in a measure by addressing men in a direct and simple way, enlarging for his congregation the natural method employed in speaking to one.

We must not infer, however, that the development of oratoric delivery does not require hard work. These elementary modulations of the voice in common conversation need to be studied thoroughly, the function of each realized, and the harmonious union of all mastered. In extending the elements of conversational form many enlarge some of the weaker factors, such as loudness, and eliminate changes of pitch, pause, and inflection, and develop unnaturalness. No element of conversation should be absent. The higher modulations of tone-color and variation of movement should be still more accentuated, together with straightness of inflection. But conversation must always be the basis; and the remedy for defects must ever be found in giving the thought as directly as possible to one person and noting the natural modulations of everyday speech.

2. **Public Prayer.** — Public prayer is one of the most difficult of all the functions a minister has to discharge. Fewer attain success in this than in any other part of the service. According to President Eliot, it was the prayer of Phillips Brooks when Lowell's "Commemora-

tion Ode" was read at Harvard which made men feel that he was a great spiritual leader. Those who heard that prayer ever afterward regarded him as one of the spiritual forces of the age.

Prayer is not primarily petition. No soul can talk to another soul as it can to God, who is, as Augustine has said, "the life of our life." To many the primary idea of prayer is simply the asking for something which we do not have, and too often it is a kind of spiritual beggary or even worse. Prayer, in its essence, should be the soul's realization of its vital relation to the universal and indwelling Spirit.

Mrs. Browning has said that in the deepest agony the soul's only prayer is "O God!" because we want God Himself rather than anything He can do for us. Some one is sick and far from home. There is a longing for the mother — not for her services, that she may watch by night and day, but for her simple presence. So the deepest aspiration of the human soul is for a consciousness of the infinite Presence, for a realization of Spirit, an awareness of that Being "whose centre is everywhere and circumference nowhere." The deepest of all prayers is, "Thy will be done" (Matt. vi. 10). Here is no objective petition; all is subjective. The finite soul seeks to relate its consciousness to the eternal consciousness. Aspiration can go no farther.

Prayer is the manifestation of receptivity. It is primarily a willingness and an aspiration to receive. God cannot be persuaded; no one with an adequate conception of the nature of divine love believes in his heart that He needs persuasion. Prayer reveals the attitude of the human being. It manifests the mystic relation of

the soul, face to face, with that which cannot be seen, with the Infinite through that door of consciousness which opens inward to the spiritual Presence.

Prayer, as a part of public worship, differs from all other modes of expression. A long verbal prayer giving information to Deity is irreverent. It is to be hoped that the religious consciousness in the churches may be so developed that a prayer containing the news of the week, or a long catalogue of petitions for things which are not expected, and which, if granted, would produce astonishment, will be regarded as blasphemous. Is the prevalence of such a custom, one of the causes, or one of the signs, of the lack of reverence and true spiritual insight in our time?

One of the common faults in public prayer is the apparent conception of a Deity external to the soul. We must feel not only that God is near but that He is within. "The kingdom of God cometh not with observation" (Luke xvii. 20), not outwardly or with show. The Spirit is working within to will and do. "In Him we live and move and have our being" (Acts xvii. 28). He is everywhere, not as a mere external presence, — He is everywhere, the indwelling source of all life. God is immanent. He is not a being who is above the world, beyond human conception, to which the soul must call from a distance, from a far country.

To lead others in prayer, to lead them to spiritual communion, a man must believe that God is omnipresent, and as much in his own soul as anywhere else in the universe. In the words quoted by Paul (Rom. x. 6–8) from Deuteronomy (xxx. 11–14), the leader of public prayer must feel that "The word is nigh thee, in thy mouth, and in thy heart."

All prayer is lyric in its substance and spirit. The fundamental element in lyric poetry is the exalted emotional realization of a single idea or situation. Can any one fail to see that prayer is different from preaching? Preaching is objective, — the direct talking of one individual with others. It is soul thinking with soul, one human being exhorting another. But prayer is aspiration; it is an unseen mystic communion, and purely subjective. It cannot be objective. Even public or common prayer must be the leading of souls to look within, to find the infinite Spirit, to realize the universal infinite Presence.

Notwithstanding this important distinction, the vocal expression of prayer, the modulations of the voice, and evidently the mental actions are too often the same in prayer as in the sermon. The inflections are often colloquial and careless.

Some clergymen adopt cold and meaningless forms, phrases, or tones, unconsciously absorbed from others. The constant repetition of the name of Deity shows a failure to realize the true subjective and mystic character of devotion. The sublimest prayers rarely use the conventional names of Deity. The calling of a name without making the congregation realize what it means must be very close to profanity.

Prayer as a mode of utterance belongs to vocal expression, and the highest possible act of expression is to suggest the soul's conception of the character of God. The Spoken Word is the one mode of expression that can do this. Its sublime dignity as an art is shown by the fact that no words, no attitudes, no actions, can intimate so well the soul's realization of the Infinite and

the Eternal. It is not words that make prayer but the attitude of the soul; and this is revealed by modulations of the voice. The words must be simple and suggestive. They are, of course, necessary, but they may be spoken so as to indicate that the heart of the man, at that particular instant, is not thinking or realizing the ideas implied. The voice manifests the soul and its relations to God. The word is but a simple representation of the idea.

If the nature of the prayer is in itself rarely understood, the vocal expression of prayer is still more difficult. The subject needs careful and thorough illustration. Prayer can hardly be practised as a form of vocal expression, for criticism, or as a special problem. The best method is to practise some poem embodying prayer, or to read aloud devotional portions of the Bible. It is easy to explain to a man the delivery of a sermon, because this is on a more human plane. But it is far more difficult to show how the genuine prayer of the soul is expressed by the voice.

Prayer is always suggestive and subjective. As the noblest aspiration of the soul, it calls for the most spiritual modulations of the voice and deepest unity of all the elements of naturalness. The outward test of whether the man is praying or not is shown by vocal expression, for prayer is an attitude of soul.

3. **The Scripture Lesson.** — This is distinct from the sermon and the prayer, and yet not less important. In the sermon a man speaks to men; in prayer he speaks as man to God; but in the lesson he must realize that he is interpreting God's revealed will, and manifesting the sources of his own authority. He must in some sense voice God's message to men.

Every devout soul believes that the Bible is somehow the embodiment of revelation, — that the most human of books is for this very reason the most divine. In it we find the record of the human race, successive stages of culture, successive conceptions of God, and the successive rebellions and degenerate reactions in the spiritual history of mankind. Everywhere we find the mark of human history. The men are such as we should expect in the age in which they are supposed to live. The record is marked by perfect human truthfulness. Mistakes and failures are written down with accuracy. In fact, the honest record of sins and imperfections is one of the chief marks of its authenticity. Whatever may be our views of inspiration, however men may interpret the fundamental spirit of the Books, to whatever school of criticism they may belong, — to all men the Bible is the record of the spiritual experiences of the race. It is a revelation of the divine will as the soul has realized it, and of the divine life as it has been manifested in the human heart. And all can join with one of the greatest critics, and say, "He only is a heretic who does not study his Bible and does not study it thoroughly."

The reading of the Bible must in some sense mean the interpretation of the Divine Spirit and will to the hearts of men. Inspiration may be understood as direct or indirect, complete or progressive, yet to all the Bible is in some sense God's revelation of His plans and will concerning every individual of the race. The public reading of the Scriptures is an endeavor to interpret universal spiritual experience. Such an exercise must awaken the aspiration of the worshippers to receive a message from the universal Father.

In the public reading of the Scriptures we find a new and distinct phase of vocal expression. Thought is not given by the reader as if it came from his own mind, or a message from his own personality, but as something coming to his own soul as well as to the souls of others. He expresses an idea not merely for its own sake; he interprets truly the impression it is producing upon himself. Each idea is not only coming to him but coming from a higher source, from a deeper life than his own. Bible reading is unique in its expression of a message for which we long, and which we are ourselves receiving from above, from within.

As Professor Monroe has said, "To read the Scriptures, enjoin the truth upon yourself and upon other men." We include ourselves with others. We enjoin the truth upon ourselves first. The enjoining of it upon other men is secondary to this, and a result of this subjective realization. A man must show his fellow-men that truth is coming to him from a divine source. A genuine interpreter of the Bible messages will speak in some sense from the Divine Spirit.

The reading of the Scriptures is not for entertainment. It is more than instruction. It is not an introduction to a sermon. It is not a sermon in itself. It is behind all sermons. It is the expression of the fact that all souls are equal, that all souls stand in the same relation to the infinite All-father. It is not the expression of one soul to another, except as it is a suggestion that both are receiving a common message.

A man may stand upon a high mountain and with a little glass throw a reflection of the great sun to the valley below. The little flash of light may carry a mes-

sage to his friends, or be a signal to a far-off garrison. So the individual soul may reflect the Sun of suns. A reader can reflect by the voice to other souls the life of the Divine. The little mirror may seem totally inadequate, but it can reflect the sun. When the Bible is read with genuineness and simplicity, no art is more sublime, nothing moves more deeply the hearts of a congregation.

The reading of the Scriptures must seem to come from a deep realization of the Infinite. It should never be dogmatic, and rarely didactic. It must be suggestive, must reveal the soul's deepest conviction. The reader is not dwelling in external experience, but is reflecting the profoundest attitude of his soul toward infinite Truth.

Does not the right reading of the Scriptures, therefore, require the realization of the sublime ideal of the mystic and contemplative spirit? In a sermon we demand vigorous thought and reasoning, feeling, and love of mankind, because man is speaking from his soul to his fellow-men. In prayer we demand a man's realization of the character of God as he leads us to His presence; we expect his sympathy to enable us to look inward, from the objective to the subjective, from the finite to the infinite. But in the reading of the Scripture lesson we expect him to turn back to us and give us something of the revelation of the infinite Word.

The reading of the Scriptures should not be pedantic. The authority of the reader is not his own, though he must speak "as one having authority, and not as the scribes." Is there any other form of expression, unless it be that of prayer, in which the soul more simply

reveals its realization, more directly expresses its feeling as light is shed from the sun?

Imagine that you are called upon to read a letter from a mother to a son who is blind. Will you endeavor to exhibit your elocutionary powers, your fine pronunciation, your superior understanding? Will you endeavor to charm and fascinate one who is thinking, not of you, but of his mother, or seek to gain his attention by peculiar technical inflections, so as to project into the words of the mother meanings peculiar to yourself? As you look into that serious face, you remember that the letter will touch deeper chords than you can reach. There are ties between that blind boy and his mother with which you have nothing to do. With the utmost simplicity, with the most direct truthfulness, with as little as possible of your own personal experience, with less of your own personal expression than ever before, you will seek to transmit to the boy the message which to him is sacred.

Every time a man reads the Scripture he will cause chords to vibrate, not merely between his heart and the hearts of his fellow-men, but between other souls and the infinite Over-soul. He knows, if he has any true conception of what he is doing, that he is treading upon holy ground, and takes off the shoes of his own personal whims, of all artificial theatric personations, to speak with the utmost simplicity, knowing that the words will awaken, not only memory of a mother's or of a father's voice, which may long have been silent, but echoes of the soul's own life. Each soul has an open door into the Infinite, and through this door of consciousness only the Infinite and Eternal enter. Any

reverent reader of the Scriptures knows that his little knock at the door of the senses is but to call the attention of the soul to the knock of an inner infinite visitor. He feels that God is nearer every soul than he himself can ever be.

A story told by Moody has gone the rounds of all the evangelists. In the old mining days of California, a young man left his father's home in the East in great anger, and sought that wild region. For long years the heart-broken father waited for some message, but none ever came. At last a neighbor was preparing to make a journey into the far West. The father came to him and said, "I want you, if you ever find my boy, to tell him that his father loves him still." The neighbor, knowing the circumstances and feeling deep sympathy for the father's sorrow, took great pains wherever he went to make inquiries for the young man. At last, one midnight he found him in a gambling den, drinking and carousing among the worst companions. Tapping the wanderer on the shoulder, he said, "I have a message for you from your father." The young man braced up with antagonism, but followed the man out under the stars. He expected to hear that the property had all been divided among the other children and that he was cast off as utterly unworthy the name; but what a surprise met him! The friend slowly repeated, "Your father asked me to tell you, if I ever found you, that he loves you still." There was a change. The long-stopped fountains of feeling were at last opened.

Can we not see a different application of this story? Think for a moment how that neighbor would speak those words. He would not utter them in a spirit of

indignation, or he could not have softened the hard heart. Had he tried to become a good actor and to impersonate the father, he would have failed; or had he given the words with fine dramatic effect, they would have been given in vain. They were spoken as simply as possible, as a true and genuine sympathetic reflection from the man's soul of something beyond and above his own individuality. He was only a messenger. He passed into a high and noble universal experience of the relation of a father to his child and of a child to his father, and faithfully suggested his sympathy with the feeling which lies deeper than all speech.

The Scripture lesson ought to be presented with a simple sympathetic realization of its meaning. It touches even deeper feelings than exist between a father or a mother and their child. It is a message carried to one who may be astray, but is always a child. It may be a message to one in rebellion, to one in want because of his lack of receptivity, to one unconscious of the spirit which is over him, around him, and within him, but from whom he has turned away to live in the negative and in the shadow.

The listener is a child, the reader is also a child bearing a great message. The reading of the Scriptures is a peculiar, a serious, and a difficult function, and demands special study and earnest preparation.

II. CUSTOM AND PRACTICE

THE public reading of the Bible as part of worship is an ancient custom. The leader of the hosts of Israel at the close of the wilderness journey "read all the words of the Law, the blessing and the curse according to all that is written in the book of the Law. There was not a word of all that Moses commanded which Joshua read not before all the assembly of Israel" (Joshua viii. 34–35).

Every successive reformation was associated with a renewal of attention to the study and public reading of "The Law." At the time of Nehemiah and Ezra, "They read in the book in the Law of God, distinctly; and they gave the sense, so that they understood the reading" (Neh. viii. 8).

The synagogue, with its public reading of the Scriptures, is believed to have originated during or after the Babylonian captivity. This reading of the Law by Nehemiah and Ezra was not necessarily the initiation of a custom. From that time onward the synagogue spread rapidly to all Jews, wherever dispersed, and a carefully arranged lectionary of the Law and the Prophets grew up gradually. This, with the benedictions and prayers which were added later, and the address after reading the Prophets, constituted the whole service. The whole "Law" was thus publicly read in about three years or three and a half.

We are told (Luke iv. 16–30) that Jesus at Nazareth entered, as his custom was, into the synagogue on the Sabbath day, and stood up to read the appointed lesson of the day, — the appointed prophecy, or possibly a selection of his own, which was also customary. Luke evidently takes for granted that the reader has a distinct picture of the circumstances in mind. The phrase, "as his custom was," suggests that the Master had read the lesson frequently. The reading, or the Master's part in the service, is taken as a matter of course. It was what he said in explanation of the passage that caused the uproar. In the simple exercises of the synagogue it was customary to call upon persons from the congregation to read the lessons, and the ruler of the synagogue usually designated the person who was to speak.

These customs were either adopted by the leaders of the Christian Church, or greatly affected its meetings. The first Christian services were very informal. The early disciples merely met together, and one of the apostles, or some person who had seen Christ perform a miracle, or who had heard Him speak, gave an account of it to the others. These oral reports of His parables and addresses, spoken in an informal way from memory and finally gathered together, constitute the four Gospels. Luke, who wrote the most systematic and complete of these accounts, probably never saw Christ. He simply combined the stories he had read or had heard at second hand. We know also that Paul's letters, though sent to particular churches, were sometimes read in other places (see Col. iv. 16). As a matter of course, devout Christians would preserve copies of

these letters, and no doubt for centuries such copies were passed from church to church, and read at various meetings. The letters have been preserved to us through copies made for similar uses in the churches.

That this custom was an early one is shown by the way Justin Martyr speaks of it in his first Apology, written about A.D. 140. "On the day which is called Sunday, there is an assembly in the same place of all who live in cities, or in country districts, and the records of the Apostles or the writings of the Prophets are read as long as we have time. Then the reader concludes; and the President verbally instructs and exhorts us to the imitation of these excellent things; then we all together rise and offer up our prayer."

Thus, about one hundred years after the death of Christ, we find the reading of the "records of the Apostles" at meetings of the Christians referred to as a custom well known, and firmly established as the chief part of the services.

These readings had no doubt great influence on the selection of the so-called Canon. That the arrangement of the Old Testament for reading in the synagogue affected the Jews, is shown, for example, by the fact that the book of Esther, which does not include even the name of Deity, was inserted simply because it was read by the Jews at the feast of Purim.

These readings no doubt caused the preservation of the manuscripts and prevented changes and insertions in the text of the Sacred Writings. Whatever was earliest was most reverenced and guarded with most care.

When our Bible, as a collection of both Hebrew and Christian writings, had gradually taken shape and obtained wider circulation, it was natural that the custom of reading it as a part of the Christian services should continue, and also that portions should be gradually appointed for special seasons.

It was natural to use the Sacred Writings both for instruction and reverent contemplation, to elevate the heart and to bring all into deeper unity. As we know from Justin Martyr, and from other sources, this reading of the Scriptures constituted the chief part of the services. The practice of the Jews in the synagogue passed over naturally into the church, so that particular passages from the Old Testament were selected, containing the prophecies of the Messiah. The Gospels followed, then the "records of the Apostles," and finally the apostolic epistles.

The poverty of the early Christians, the great cost of manuscripts, and the inability on the part of many in the early congregations to read, made frequent reading of the Scriptures a necessary part of the service. A portion of the time in different countries was also allotted to an interpreter for the translation of the lessons into the dialects or peculiar everyday language of the people.

For fifteen hundred years there was no printed Bible. The manuscripts were copied and recopied, and worn out by frequent use. Even at the time of Shakespeare, a Bible was worth as much as a good-sized farm, and only the few could own a complete copy of the Scriptures. In the daily church services, the lectionary was similar to the ancient readings of the Law and the

Prophets in the Jewish synagogue. Practically the whole Bible was arranged to be read during the year, the more important parts being assigned to Sundays and feast days.

The Bible also was often chained to a lectern or desk, that devout persons might read at various hours of the day. Readers would often no doubt volunteer to read aloud to groups of persons. Possibly in this way Shakespeare gained his knowledge of the Bible. In this manner the reading of a part of the Scriptures in public worship, probably one of the first of all Christian customs, became the great channel through which the Bible was made known to the people at large.

At the present time, however, any one for a small sum can obtain a copy of the Scriptures in his native tongue. Has the necessity for the public reading of the Scriptures therefore passed away? Why should this custom, which had its origin in the days of ignorance and before the invention of printing, be continued in this age, when a copy of the Scriptures is found in the hands of every individual?

The present universal neglect of systematic study for the vocal interpretation of the Scriptures, would seem to indicate that the reason for the custom has passed away. In fact, Scripture reading is frequently called a part of the "introductory exercises." Introductory to what? To the sermon, of course. In many of our churches, the "introductory" services are rushed through in a perfunctory manner. Among all denominations of Christians there is found little genuine conception of the fact that the reading of the Scriptures is an essential part of worship.

In theory, of course, it is still magnified, and it is continued "lest the people might not otherwise hear the Bible" or "might neglect reading it at home." Yet there is no well-defined conception or realization of the power of the living voice to interpret its meaning. In the training of clergymen, how little attention is devoted to the adequate presentation of the spirit of the Bible in reading! The clergyman devotes the whole week to the preparation of the sermon, but probably only a few moments to the preparation or selection of the Scripture lesson. Sometimes, indeed, the lesson is not chosen till the minister arrives at church.

There are even ministers who hold that "no Scripture is of any private interpretation," and who profess to believe that there should be no emphasis, no specific interpretation of the passage read, but that each person should interpret it for himself. To them, reading is apparently only a monotonous repetition of words.

Now, if the reason for the reading of the Bible has no other ground than the fear that the people may not be otherwise acquainted with it, if a lesson is to be droned out by persons without intellectual ability or knowledge, or if the minister is to read it simply as a formal introduction to his sermon, thoughtful men cannot help thinking that the public reading of the Bible will be brought into contempt, and become positively harmful.

What thoughtful man can fail to see that in many churches, even in those that claim to be the most spiritual, the reading of the Scriptures rarely awakens much attention. Members of the congregation universally desire the "introductory exercises" to be short. During the reading, the minds of only a few enter into the

exercise with heartfelt sympathy. When the "introductory exercises" are over, you see the minister begin to breathe deeply and "gird up his loins" for what to him is the important part of the service, — the sermon. The members of the congregation straighten up also with expectant attention for the real centre of interest — to some almost the entertainment of the morning.

Is the public reading of the Scriptures an empty form which has come down to us from a remote past, and remained without any special reason for being maintained? Is the necessity for it outgrown? If the preacher conscientiously thinks so, he should by all means omit it. To make people familiar with the letter without any appreciation of the spirit, or with the mere sound and form of the words without any proper realization of the meaning, can never be anything but injurious.

Should not every young minister give himself to a serious consideration of the meaning of this part of the service? As one who is to be an instrument in leading men to a higher realization of the spiritual life, should he not seriously endeavor to define for himself the real function of each part of the services?

III. GENERAL NATURE OF VOCAL EXPRESSION

To understand the peculiar character of the reading of the Bible and the practical methods for its improvement, it is necessary as a preliminary step to comprehend the nature and primary elements of all Vocal Expression. The meaning of every modulation of the voice concerned in vocal interpretation must be realized. The reader who desires to improve his expression should begin by studying himself. What are the primary actions of the mind in thinking? How are they expressed through the natural language of voice?

1. **The Elementary Modulations of the Voice.** — What are the modulations of the voice which in everyday speech naturally express our thoughts and feelings, and what is the distinct function which each discharges in expression?

Read aloud the first eight verses of the first chapter of Genesis several times, noting carefully the actions of the mind and the modulations of the voice. You will observe that the mind before speaking each phrase concentrates attention upon the central idea and causes the voice to utter in a group the words belonging to this idea. This precedent attention secures an impression which determines the vocal expression. During concentration there is a *pause*, the length of which is determined by the vividness of the mental pictures, the vigor

of the thinking, and the depth of feeling. The central word of each phrase receives a definite *touch*, and pause and touch in conversation and good reading alternate in a movement determined by the rhythmic action of the mind in thinking. When we read over the words merely as words, the rhythmic action of the mind and the alternation of pause and touch are lessened or thrown into confusion; but in proportion as thinking is genuine and expression natural and forcible will be the regular and intense rhythmic alternation in both thinking and speech. Attention is definitely focussed successively upon "beginning," "God," "heavens," "earth," "waste," "void," etc. Readers differ; some, for example, will make "waste and void" two ideas; others one idea with a distinct, definite touch on "void."

In an earnest rendering of these sublime ideas the successive central ideas with their phrases are discriminated from one another spontaneously by a *change in pitch*. When "the heavens" and "the earth" are given as two ideas, there is a variation of pitch. At the close of the first paragraph, "there was evening and there was morning," the reader who is awake to the meaning does not rely upon the mere change of words to give the thought to his audience but spontaneously opposes the two ideas by a difference in key.

In speaking "beginning" the mind is held in suspense and is looking forward, and this attitude of mind is shown by a rising *inflection*. The reader who affirms God as back of all creation will give a falling inflection to express this affirmative attitude of his mind; while a reader who takes this for granted will give a rising inflection to all words until the falling inflection comes

on "earth." In every case the attitude of the reader's mind toward each successive idea, his sense of the relation of idea to idea, to himself or to his auditor, is shown by inflection.

A reader who has any imaginative realization of the sublime situation will show this by a modulation of the resonance of his voice or *tone-color*, and by a slow, strong pulsation of thought and expression, or *movement*. We find also a change in color between phrases and clauses. "Let there be light" is given with great intensity and awe. "And there was light" is given not only on a different key but with a difference of resonance and movement to express the mind's realization and wonder. We find, again, a marked union and transition of all these elements in the last sentence of verse 5 and also in that of verse 8. The pauses are long, the movement slow and strong, the coloring intense, suggesting the significance and mystery attached to these words in this sublime poem of Creation.

Read aloud Luke xv. 1–7. Here again, though the passage is very different in style, we find the same actions of mind and voice. In the introductory verses we can indicate four classes of persons, — "publicans," "sinners," "Pharisees," "scribes," by naming each with a falling inflection; or we can divide them into two classes by a rising inflection on "publicans" and a falling on "sinners," a rising inflection on "Pharisees," and a falling on "scribes." This last is evidently the idea, for the emphasis is upon the division of the audience according to their mental attitude, and it is this which gives rise to the parable.

The reader will concentrate his mind upon "near"

and "hear," then upon "scribes." In every case the words are so gathered around the central ideas as to form natural groups, and a decided touch is given where attention is focussed. These successive groups are preceded by pauses. The mind grasps the idea of a phrase and conceives the picture before expressing it. Impression continually precedes and determines expression. First a period of silence — then the expressive word or phrase. Pause and touch unite in a natural rhythm, expressing the action of the mind in thinking.

The successive centres of attention not only become living conceptions in the mind but in proportion to their vividness are distinguished one from another by a change of pitch. These changes of pitch reveal the progressive transition and the successive distinction between ideas. They may be given in any direction and with almost any degree of length, so long as they are under domination of genuine mental action.

The mind relates the ideas and words to one another, and expresses this relation by inflection. For example, there is a rising inflection upon "now," "all," "the," and "publicans," and a long, falling inflection on "sinners." Thus the words are naturally brought into unity of form by direction of the inflection and change of pitch, making salient the centres of attention. This form may be further illustrated by the words, "And having lost one of them." "Lost" is the central word. The words before it have the rising and the words after it the falling inflection. "Lost" has not only a strong touch but also a long, falling inflection which governs the whole phrase.

We find also that some ideas have longer falling

or rising inflections, others shorter. For example, in verse 2 the word "eateth" may be more salient than any previous word, to express the surprise and disgust of the scribes and Pharisees. The force of inflection may be such that the whole passage is brought into unity. Inflection thus shows the relation of words and ideas, or the method of thought in the passage.

Changes of imaginative situation and feeling are shown by modulation of the resonance of the voice, or tone-color. For instance, verses 1 and 2 differ from verse 3, where the parable is introduced in the Master's own words. There is also a suggestion of the shepherd's joy and a still greater change with verse 7 at the Master's application of the story.

Some clauses of comparatively little importance are given freely and rapidly with a suggestion of shorter pulsations; while other clauses or sentences, like verse 7, are given slowly with longer and stronger pulsations. These reveal the reader's assimilation of the real spirit of the passage, and show his estimate of the relative value of the successive ideas.

We find still other elements. For example, a pause may be introduced in the very middle of a phrase; after the word "murmured" or "eateth," and after "lost" in the first part of the verse. This has been called the emphatic pause.

These six modulations of Pause, Touch, Change of Pitch, Inflection, Movement, and Tone-color are never absent from natural conversation, and may be put down as its fundamental characteristics.

Another way of realizing the presence and functions of these modulations is to read such a passage as

Psalm 1. First, eliminate all modulations, and then give it, endeavoring to employ all the variations of free and natural speech, and note the differences. Such exercises will make clear the real nature and power of vocal interpretation.

Still another way is to read these passages with various "tunes" by perverting these natural modulations. In proportion as inflection or change of pitch is eliminated or perverted, unnaturalness results. The reader, by comparing any unnatural tune with conversation and carefully observing pause, touch, change of pitch, inflection, or any of the modulations, can be made to distinguish the causes and characteristics of naturalness and unnaturalness in speaking and reading.

In reading or speaking a simple sentence or phrase, numerous mental actions are simultaneously combined. We can concentrate our attention upon the idea and at the same time preserve a definite mental attitude, a positive degree of conviction and deep feeling, and unite with all a complete imaginative realization. These mental actions do not interfere with one another. On the contrary their union adds force to the activity of every power of the mind.

Now, in exactly the same way, we find that all the voice modulations, which directly express these psychic actions, are capable of similar unity. In fact, they always act together, and are necessary to one another. Without a pause, for example, change of pitch or vigor of touch results in chaos. Without inflection, the coloring of the voice is meaningless, — as a painting, no matter how beautiful the coloring, is bad if incorrectly drawn. Expression depends upon the combination of

these modulations. Not only must the distinct linguistic or expressive value of each modulation be felt, and the power to use it consciously secured, but it is still more important to feel the relation of these to each other and express the force of their union. The ability at any moment to accentuate any combination of these must be secured. The deeper the expression, the sublimer the passage, the more harmoniously must these elements blend. Only by their combination do they become a language at all.

The reader must specially note that any one of these natural modulations, such as pause, change of pitch, or inflection, can be very strongly accentuated, and that this enlargement brings greater unity and saliency, and increases rather than decreases the naturalness. The student should make earnest efforts to realize the individual function of each of these modulations, and to accentuate it while bringing all into greater unity.

Read again, and many times, the parable of the Hundred Sheep, Luke xv. 1–7. First increase the intensity of the thought, and express this by accentuating silence and touch. Then read it once more, expressing by change of pitch and inflection the connection and relative value of ideas, and note that the central ideas and their relations can be made very prominent without in any way displacing other modulations.

By reading such a passage many times and in many ways, intensifying every possible meaning and shade of feeling, by multiplying the use of expressive modulations and by accentuating them in various degrees, the reader can become conscious of the function of vocal expression, of the meaning and force of each modula-

tion, and of the methods of freely varying, increasing, and uniting them. A right study of these modulations reveals also, more than almost anything else, the free and spontaneous action of the mind, and their mastery gives a marvellous drill in thinking and feeling.

These expressive modulations of the voice and some of their leading functions, should be briefly summarized after careful self-observation and practice by every one who wishes to make a serious study of the art of reading.

2. **The Problem and its Peculiarities.** — Vocal expression is thus found to be the revelation, through the modulations of the voice, of man's realization of truth and experience.

Its nature and function will be better understood by being compared with verbal expression. Words symbolize ideas, but the modulations of the voice directly express the processes of thinking and feeling. Words by conventional agreement stand for conceptions of the mind. They have to be learned, and the custom of the best speakers and writers establishes the grammatical rules for their correct use. But vocal expression is a natural language; men do not learn to smile or laugh as they learn the use of a word. The modulations of the voice are the direct signs of psychic conditions. While words symbolize ideas, the voice reveals the impressions produced by the ideas, the feelings that awaken in response to them. A phrase or word may be spoken with a hundred different modulations, and be made to reveal as many distinct situations, relations, or shades of experience. In verbal expression a word or phrase is selected to the exclusion of other

words or phrases. According to Flaubert, the great master of style, the real problem is to find the one word, to the exclusion of all others, which will express the idea. On the contrary, in vocal expression the selection of a modulation of voice for especial accentuation necessarily implies the inclusion in harmony with it of other modulations. One reason for this is that words express man's ideas and discriminations, while the modulations of the voice in pronouncing the words of a literary work reveal the man himself, — how he thinks the thought, his appreciation and realization of each idea, his attitude, his experience, the response each idea awakens in him. In short, vocal expression forms a distinct language, — a language which is more personal, subjective, emotional, free, and spontaneous than words.

Verbal and vocal expressions are the natural and necessary complements of each other. No literary work is complete, or can be conceived of as complete, without a realization of the unity of these languages. Without voice, words are a dead language, and without verbal expression, vocal expression is meaningless.

Vocal expression is more or less peculiar to every individual, and for this reason there is a tendency to neglect and overlook its linguistic character. But fundamental principles govern these modulations, so that one modulation is recognized as natural and another as unnatural; one as expressive and another as unexpressive; one as harmonious and another as chaotic; one as expressive of weakness and another of strength; one as true and another as false. The standard of

judgment is neither conventional nor arbitrary. In the utterance of every phrase the individual is judged, not only by comparison with his race and with universal human types, but by himself. Even common men distinguish a speaker's actual from his ideal self, and judge a speaker's naturalness by comparing, it may be unconsciously, his actual speech with his real possibilities.

The problem of improving vocal expression is peculiar. It cannot be developed by mechanical, artificial, or objective methods. Its unfolding requires a more vital process than that of written language. Its improvement requires primarily the stimulation and accentuation of the processes of thinking, — the awakening of deeper feeling, and a higher realization of truth. The voice reveals the subconscious instincts, the deeper spiritual intuitions which can hardly be shown by words. Even the character of the modulations of the voice, and the vocabulary of delivery, can hardly be explained by words. They must be felt by the individual, who must come to a consciousness of them by observation, meditation, and practice.

The modulations of the voice cannot be the subject of mechanical rules, for vocal expression is a present, living language. It cannot be recorded. Words may express what a man thought yesterday or last week; they may record the race's attainment in knowledge; but vocal expression reveals the life of the individual, the passion of a moment. It discloses not so much the thought as the thinking soul. It does not give names to experience, but reveals emotion by natural signs; it manifests the soul's present sympathy and realization of

any experience. Words are comparatively simple; but vocal expression, in the utterance of every word, correlates many diverse modulations in a living, expressive unity, that mirrors the deepest activities of mind and heart at the moment of speech.

Not only the right method of developing vocal expression requires the accentuation of thinking, a greater fulness of life at the moment of reading, a study of the relation of the reader's mind to his voice, a control of the voice modulations in conversation, but the reader has also to enlarge all these modulations. That which would be effective and expressive on the street or in a private room must be greatly extended to dominate the attention of hundreds of people. When a man speaks to another, he uses a certain degree of force and range of voice; but when he stands up to read or speak to a thousand, the scale must be extended. In this necessary enlargement faults and unnaturalness chiefly appear. A portrait can be an accurate likeness and yet be only half an inch in diameter. The same likeness may be enlarged till it covers the end of a house, and still remain an accurate portrait, provided all parts are enlarged in proportion. If only the nose or chin or upper lip be enlarged, the effect is abnormal. Almost without exception, untrained readers and speakers fail in the harmonious enlargement of the voice modulations. They increase force, and give greater volume to certain vowels, and limit or eliminate such important elements of naturalness as change of pitch or inflection. To hold the attention of an audience, the reader must so control his voice that he can express ideas clearly and emphatically, while retaining the naturalness of

ordinary conversation. Every inflection, change of pitch, and pause, must be enlarged in the right proportion. The trivial, jerky, or irregular and spasmodic actions in everyday speech cannot be eradicated, and the essential elements of naturalness retained and accentuated, without serious study.

Not only is vocal expression in general difficult, but there are peculiar difficulties connected with the reading of the Bible. It calls for the highest emotion, the deepest sympathy, the most exalted expression. It is made difficult also on account of the universal method in which it is read. Every young minister is tempted to form his conception from what he has heard, and before he knows it he has fallen into the ordinary manner of reading with the cold, formal, neutral, negative elimination of all feeling. The result is a tendency to drift into mannerisms. Every denomination of Christians has a peculiar tune in reading the Bible, which is possibly even worse than that used in preaching. One who wishes to improve in reading the Bible must, therefore, cut himself loose from all others, study himself, his own method of thinking and feeling, and practise patiently to interpret the subtlest shades of meaning and the deepest elements of feeling.

Again, in ordinary intercourse, we rarely manifest the deeper feelings; and little occasion arises, therefore, for wide range or modulation of movement or texture of the voice. But for the proper interpretation of the Scriptures a reader must rise to the plane of the sublime. When the Bible is read in a mechanical and commonplace tone, as is often the case, the hearers obtain a commonplace or evanescent impression of what is read.

So distinct is the function of vocal expression, that a man may thoroughly understand the meaning of a passage, and yet so read as entirely to pervert it. How often, for example, have readers suggested that there were only two places where a lamp might be placed in reading this question: "Is the lamp brought to be put under a bushel, or under the bed?" (Mark iv. 21).

Take the word "depart" as used in the Gospels. To render it properly we must understand and manifest the spirit and character of the Master who spoke it. The reader must feel what is meant by "the wrath of the Lamb" before he can truly speak this word.

Again, every emotion may be expressed as the feeling either of a strong nature or of a weak one. For example, one man shows his sorrow with less breath, with minor inflections, tremolo, and semitonic melodies, and these have been actually recommended by followers of mechanical elocution. But observation will show that the strong man expresses sorrow in a totally different way. He pauses longer, struggles with his breath, and breathes more deeply. Because he is striving to control his emotion, his voice is used with decided touch, with straight inflections, vibrating, it may be with feeling, rich in tone-color, but with no minor inflections or semitonic melodies. The intense emotion of such a man profoundly stirs our sympathies. The other we may pity, but for this man we have sympathy. He expresses his endeavor to endure his suffering with dignity. He shows himself a strong man, refusing to give way to weakness and despair. The true study of vocal expression will bring this important distinction to the attention of men.

We find peculiar difficulties in the way of proper vocal expression of the Bible. Men separate the book from human experience. The book being considered sacred as a whole, the minister feels a general mood toward the Bible, toward the pulpit, toward the service, or toward the congregation, so that in reading the Bible, he is liable to ecstatic emotion or feeling which is not the result of genuine thinking, but due to extraneous causes which therefore do not produce a natural variation or movement. In the reading of any other book, if a joyous passage should be given with solemn regret, it would be noticed at once; but how often is such untruthfulness overlooked in the reading of the Bible.

It is surprising when one looks over the courses of study in the theological seminaries to find neglect or perverted notions regarding delivery everywhere prevalent. When one studies the work of the pulpit, its nature and importance, and compares its actual attainments with the ideal possibilities, when he discovers how many preachers suffer from sore throats, how many even permanently destroy their health through misuse of the voice, he cannot but express his astonishment. When any one observes the perversions of truth, or the failure to express the real feeling of the simplest passage, from lack of command of the natural modulations of the voice, what can he say? When the authorities of the theological schools select teachers on account of their elocutionary and dramatic attainments in public reading, — men without culture, men who certainly have not the breadth of education to enable them to mirror a student's difficulties to him, — what thoughtful man can fail to be astonished?

To enter upon the work of improving the reading of the Bible, it is first necessary to gain some sense of the function of vocal expression. It is a lost art to most people. Its very nearness to us, its constant employment on the commonplace plane in conversation, make it specially difficult to awaken a sense of the higher function of this, the most natural of languages.

When asked to read a passage in a different way from the ordinary stereotyped method, most men have a strange disinclination to make even an attempt to do so. This is due to the fact that a habit of merely pronouncing the words has been formed. The ordinary reader knows little of the power to modulate the voice directly, so as to express a distinct shade of thought, much less of feeling. One of the ablest young men I ever taught said he had never thought of a pause as having anything to do with the mind. Such testimony is common. If a reader can be made to realize that a passage may be read in different ways, it will aid him to make a start. To give a passage in different ways, even though some of these may pervert the meaning, sometimes awakens in the reader a sense of the power and function of vocal expression.

He who would read the Bible well, must take the work seriously. He must recognize the development of vocal expression as a great problem in education and full of the greatest difficulties. He must be willing to study and practise earnestly, to give the smallest phrase over and over again, to search deep in his own heart and wrestle with his own voice, until he can interpret the profoundest thought and feeling through the modulations of his tone.

Possibly the best way to begin this study is to select some short passage, such as the conversation between Jesus and Peter, John xxi. 15–18, and after reading it over, with the attention at first concentrated upon the pronunciation or phraseology, then to give as careful and genuine an interpretation of the thought and feeling of the passage as possible, noting some of the differences in the modulations of the voice and the effect upon the hearer.

As the reader thus enters into deeper realization of the meaning of the passage, he perceives the difference between the manner in which Jesus questions and the manner in which Peter answers. He feels the intense and tender look and the sustained dignity of the Master. He realizes the repetitions of the question and the manifest impression made upon Peter, and by his voice suggests increasing assertion of devotion.

If the reader consult the original Greek, he will discover that Jesus uses two different words for "love" and that this progressive tenderness cannot be indicated in English; but he finds that by realizing the true spirit of the progressive appeal he can render the increase in feeling by his voice.

Thus the reader may come to realize that delivery is something distinct from words, that it reveals the experience of the soul in directly realizing the meaning, and that so far as concerns feeling or the revelation and interpretation of experience, the voice can express deeper discriminations than words can possibly represent. Yet he will perceive also that delivery cannot be separated from words, that the two complement and imply each other.

II

THE MESSAGE

IV. THE LITERARY SPIRIT

The Bible is necessarily expressed in human language. To convey meaning to another the speaker or writer must use words and figures familiar to the person addressed. All expression implies the awakening in another of the faculties that are active in the speaker himself. Language is hardly possible to natures that are unlike. The most intelligent dog can understand his master only to a limited extent; he may apprehend the intentions or a few simple commands and directions; but if a child to whom a dog is attached be away, how powerless the endeavor to explain to the sad little begging figure that its playmate will return at a certain period. The Bible is governed by the same law; it is not a revelation at all if it be not expressed in human language.

In our endeavor to study the Bible for its more adequate interpretation, are we not apt to begin at the wrong end? Theories, speculations, theological views, are not a good introduction. The human side must first be understood; the human figures, illustrations, and modes of expression, the thoughts and feelings, the situations, scenes, and characters, must first be comprehended. It is not a message until the words awaken the faculties of the hearer and cause him by the power of his imagination to re-create for himself every situation and scene.

However we regard it, the Bible is expressed in

human symbols and language. The treasure is found in earthen vessels; it is brought into the realm of human experience, and its interpretation becomes possible. The human element does not fetter expression. Although God and infinity cannot be expressed in symbolic or objective form, yet they can be realized and suggested; expression in its very nature can only be a revelation of the impression produced upon the individual heart.

Often the chief hindrance to the vocal interpretation of the Bible is felt to be the dignity of the message, the sublimity of the scenes and situations, the depth and spirituality of the truth and experiences. The Bible should be approached in the simplest possible attitude; there must be no false reverence; there must be nothing stilted; the reader must become a little child and accept in simple wonder and express in the most human manner possible these exalted truths. The higher the art the greater its simplicity; the more sublime a book, the more childlike the attitude required for its adequate interpretation. It is neither great knowledge nor great theories that are needed, but the simple feeling, the genuine realization of truth by the human heart. The reader must have felt that "the heart is closer to God than the head."

As far as possible every one should lay aside his theories, his prejudices, even his formulated creed; these prevent that teachable attitude towards the Bible which is the first essential to genuine feeling and true natural expression.

Even theories of inspiration are a hindrance. One of the ablest preachers of our day, who had marvellous power to illustrate the Bible, was a notoriously poor

reader. His theory of verbal inspiration was possibly a primary cause of his emphasizing every little word until the meaning was obscured; yet in his extemporaneous discussion and description he was natural because the attitude of his mind was then unfettered. In describing in his own words a Bible character, he gave free rein to his imagination and feeling. He read the Scriptures not only far worse than he spoke but worse even than he read anything else. Those who believe in plenary inspiration often read the Scriptures in a vague, indefinite mood. On the other hand, the young student of the higher criticism often reads in a coldly intellectual manner. He has not yet risen to a sympathetic assimilation of the scene on its simple, human, poetic plane. He is in the attitude of analysis, not of synthesis; of criticism, not of realization; of argument, not of worship. To read the Bible well, theories, speculations, and abstractions, philosophical, theological, and critical views, must be transcended; searching analysis is implied, but this is only preparation — the reader must rise to a loftier height.

The greater the message the more necessary it is that the language be transparent and suggestive; for when the mind is struggling to understand the meaning of a word the message is lost. The loftiest poetry uses the simplest words of everyday life. How few and short are the words in Dante's great line, "In his will is our peace," or Homer's climax in the description of the funeral of Hector, "and thereon cast fire." But no language can be more direct, simple, and human than the language of the Bible. "Light be and light was" has been regarded in every age as the acme of sublimity.

He who would vocally interpret the Bible must unite the most intense intellectual activity and vigorous study with childlike teachableness.

Again, the vocal interpreter must be an artist rather than a scientist; not a critic looking on from the outside but one who identifies himself with the truth; not a cold indifferent onlooker but one who is sympathetically living the truth he portrays.

The reader of the Scriptures must accept the results of the latest scholarship. The most searching study of every passage is necessary, but no man can truly interpret the Bible from a critic's point of view. He must begin where the critic leaves off. The scientist is endeavoring to discover laws; he must study even a sacred book in an impersonal and unemotional spirit; feeling must never interfere with the closeness of his examination nor sympathy with his rigid analysis. But the artist must comprehend the problem from a different point of view; he must not only understand, he must feel; he must not only understand the parts, he must create the whole into one picture; he must have a positive and complete unity, and must pass beyond the negative stage of examination and rejection of what does not belong to the passage. The critic's conclusions are only the crude stone from which the reader constructs his building; the reader's imagination is needed to create the living scene, and his voice to suggest the real characters. The artist must present the spirit of the passage and not theories or opinions; it is not for him to give formulas of chemical analysis or theories of cookery but to furnish to hungry souls the bread of life.

If the Bible is human, then it is literature and governed

by the laws of literature. There is a strange feeling abroad that to regard the Bible as literature is in some way to degrade it. On the contrary, the more exalted a book, the higher and more sublime it is, the more does it belong to literature. Does a lyric cease to be a lyric because it is in the Bible? Does a dramatic passage lose its character because it is sacred?

The twenty-third Psalm is meaningless when regarded as a mere historical record of facts, the references to the shepherd are all figurative. The simple experiences of the shepherd which all can easily comprehend, his human love and care for the sheep, the fellowship he can feel with dumb and dependent animals, are so expressed as to intimate the relation of men to the great Shepherd. It is the understanding of this figure that has caused the psalm to be taken as the expression of their deepest religious experience by so many men. But this figure is not the only one in this beautiful psalm; a new figure on even a higher plane is introduced in the fifth verse, and a failure to recognize this, in short to realize the human or literary element, is to fail to receive any impression of the true spirit of the psalm. "Thou spreadest a table before me" brings up the picture of God as more than a shepherd, as a Royal Host. One of the noblest pictures of Oriental life was that of dignified hospitality. "Thou anointest my head with oil," "My cup runneth over," are marks of kind attention to an honored guest. Such goodness and loving kindness are not occasional; they "shall follow me all the days of life" and "I shall dwell" — not come as a mere occasional visitor when invited but as an honored guest — "in the house of Jehovah forever." Through these last

verses the figure of host and guest is sustained to the very end. This beautiful poetic figure is even more forcible than that of the shepherd and on a higher plane, but it is hardly grasped by most readers or at any rate is not sustained through the last half of the lyric.

Here we have more than a history, more than a mere description of literal facts: we have exalted poetry. The idea of the shepherd, his kindness and care, the thought of the host and his treatment of his guest, forever welcome in the royal home, are used as illustrations of the care of the great Shepherd, the Divine Host of every human being. These familiar pictures, beautiful and consistent with Oriental life, are so used as to awaken the imagination and to suggest something transcendently great and glorious in human experience. The only way man can rise to an appreciation of a better and higher plane is by more intensely realizing the significance and correspondent character of what he meets in everyday life.

In a sense all literature is sacred. "The literature of a people," says Professor Genung, "is the Bible of a people." All literature expresses the exalted realization of the human soul; it embodies spiritual feeling; it expresses men's aspirations and ideals, their dreams, or what their intuitions tell them they ought to be. The greatness and glory of a nation are not wealth, discoveries, nor material prosperity; "no people can be truly great that is not great in literature and art," for these express, directly or indirectly, the spiritual life of the race. The most chosen people must have the most chosen literature; the most sacred nation must have the most sacred books; the chosen race more than any other

must have realized the dignity and possibilities of human nature, the exalted ideals and aspirations of the human heart, the divinity and nobleness of the human soul.

Half of the Bible is poetry; inevitably so. If the majority of its books were not poetry, it would be false to human experience, for "anything becomes poetic by being intensely realized." According to Aristotle, the difference between history and poetry is that poetry implies "a higher truth and a higher seriousness." By this test the Bible must be not only literature but great literature, the most exalted poetry. The call of the chosen people, their aspirations and achievements, their rebellious failures, are portrayed in vivid colors; their most grievous sins are not extenuated.

Its higher truth and seriousness and the sublime simplicity of the language make the Bible great literature. It cannot be true, even if theologically and historically accurate, if untrue to the human heart. It is because it is true to universal experience that it takes hold of the consciences of men. Such truthfulness is as important as scientific fact. Colley Cibber rearranges the play of "King Lear"; the villains are all killed, Edgar marries Cordelia and becomes king of England, and old Lear spends his last years in peace and quietness. Colley Cibber made an interesting story, but he lost the higher truth and seriousness of great literature. Shakespeare was true — true to the experiences of life. Thus the vocal interpretation of the Bible implies as a preparation not only the critical examination but the thorough study of it as literature.

But literary criticism must be merely preparatory; it

must not be an end in itself any more than textual criticism, nor must it be merely an æsthetic study.

The literary study of the Bible is usually regarded as a study of the mere forms of the books. It has been called "literary morphology." It has often been given up to ingenious "structural printing" by which these ancient and simple expressions have been put into artificial forms of our own times and called by high-sounding names such as "sonnets," "envelope figures," which are purely modern names, foreign to the primitive spirit. Structural printing may aid us in understanding the unity of a passage, but we must not force it too far or make it a necessary part of the original. It is only a suggestion to the modern eye which should not be allowed to act independently of the more poetic and spiritual ear. The true literary study of the Bible must not be the study of mere structures or the giving of expressive names but the bringing of imagination and sympathy into active appreciation. It must involve a perception of the point of view of the writer and his age, the hidden spirit, the human experience, and the natural form into which all noble feeling passes. True literary study is neither ingenious nor æsthetic but, on the contrary, a necessary step to appreciation of the meaning.

Illustrations of the necessity of literary study are innumerable. Many passages of the Bible are totally misconceived on account of failure to realize their artistic character and form. There are many passages which are not the statement of a universal truth but are simply true to some one's point of view. "Man is born to trouble as the sparks fly upward" is a speech of Job in

the midst of despair and anguish. It is profoundly true to his mood of despair; but afterwards he repents in dust and ashes, and he is rebuked by Jehovah for speaking "foolishly." The statement is to be taken dramatically; it can be understood only by being related to the other points in the book; it is true to a single point of view; to read it as a statement of a universal truth is to misinterpret the Bible. There are hundreds of passages of a similar tenor throughout the books. To understand the Bible we must grasp the point of view; we must see the truth as it is realized by another soul. A truth is often better understood and felt when it is spoken by a distinct and peculiar type of man. To miss the dramatic point of view is to turn much of the Bible into commonplace prose and, in fact, to introduce innumerable contradictions.

Many regard the ninetieth Psalm, for example, as a pure lyric expression of universal experience; but it is rather a dramatic lyric, or, possibly, we may call it a dramatic soliloquy or monologue. The experience of the passage is true of Moses, and it is called by the writer "a Prayer of Moses." Whether Moses wrote the psalm himself or some later writer thought himself back into the spirit of Moses does not change the principle at all. It is certainly the portrayal, either by himself or by some one else, of what Moses experienced. How truly can Moses say, "Lord, thou hast been my home!" He never had a home. He was cradled on the Nile and brought up in the palaces of Egypt. Becoming acquainted with his birth and refusing, according to tradition, to become king of Egypt, he sought to free his people, but he made a wrong beginning when he killed

an Egyptian. He fled into the desert, where for forty years he wandered keeping the sheep. For another forty years he led the people through the wilderness, and at last was accorded only the privilege of looking from the top of Pisgah over the land he must never possess. How impressive to imagine his intense prayer for a home at last! Every line seems to refer to him; "Before the mountains were brought forth." What mountains? Those around him. How truly he could say, "Thou turnest man to destruction"; "a thousand years in thy sight are but as yesterday!" The lingering in the wilderness is nothing to God; it does not hinder the realization of His plans. Truthfully can he say, "All our days are passed away in thy wrath." They were forbidden to enter the promised land, and such words are strictly and literally true of him and those who must die with him in the wilderness; but are such words true to the spirit of the gospel? Should they be read at a funeral as if universally true?

Except from a dramatic point of view they are untrue; untrue to the spirit of one who in the hour of hardest trial said, "Ask and receive that your joy may be full." In a poetic sense how the words of this psalm broaden our sympathy! How it intensifies our realization of the experience of a great soul and our kinship to his disappointment to read such a portrayal of his bitter experience!

What a great help to the realization of the Hebrew lyrics or psalms has been the discovery of the so-called parallelisms of Hebrew poetry, a form of primitive rhythm called in Ewald's beautiful words, "the rapid stroke of alternate wings," or "The heaving and sinking

of a troubled heart!" A study of this literary means of expression makes us realize the spirit of the poem, and is necessary to a true appreciation of the lyrics of the Bible.

When some one finally discovers the artistic structure of the sublime passages attached to the book of Isaiah, these great conceptions will be more adequately felt, and much that now appears to us confused may be shown to be a necessary part of their poetic expression.

The long-continued critical study of the prophets has unfolded in these wonderful books the beauty and passion of Hebrew oratory. Many passages are still obscure, but slowly the structure and relation of parts are being disclosed. Vocal expression can take these results and find a wonderful field for interpretation. The discovery of what was speech and what was song, of the person who was speaking and to whom, has explained many sudden transitions and shown their exact accordance with true poetry and especially with the spirit of that age.

How marvellous are the symbols in the Old Testament; how true to the spiritual realization of a primitive people and the poverty of human language are their figures! It is always necessary to express a higher truth in a lower form. All through the Bible we find a double meaning. How otherwise could the prophets have conveyed their higher, more sublime truth! Unpopular and misunderstood teachers in every age have been compelled to adopt the parable or to embody in a work of art truth which could not be understood, to preserve it alive in the minds of the race till the soul has reached sufficient growth to unfold its meaning.

The attitude of the mind is not the same in lyric as in dramatic poetry. Many important parts of the Bible have been totally misconceived by a lack of knowledge of human nature, and the necessary forms of human expression.

Sometimes poetry is not distinguished from prose. Have we not a recent failure in this regard in the new translation called the "Twentieth Century New Testament" in modern English? The passages from the Old Testament are well translated, and are put into fine poetic form. The translators realized that these are poetry. "We have," they say, "followed the modern practice of using the literary phraseology in the rendering of poetic passages and quotations from the Old Testament and in the language of prayer."

The most successful part of their work is found in the Epistles. The nature of these justifies prose, and their translation into everyday English makes their argument clearer, and gives us a grasp, such as nothing before has given, of the meaning of these books. As a whole, these translations are very helpful; but there is one failure, — the translators do not see that the parables are a form of art. Poetical passages, quotations from the Old Testament, and prayer are all recognized on a higher plane of poetic expression. Are not the parables of the Master as poetic, as exalted, as any of these? Poetry does not consist merely in "literary phraseology," for they have employed simple words in their beautiful translation of the Lord's Prayer and the songs of Mary and Zachariah. It is not the "literary phraseology" that makes these poetic. Consciously or unconsciously they felt that these are poetry and

have adopted a simpler and more suggestive diction; but in the sublime parable of the "Prodigal," "he came to himself" is rendered "he came to his senses." The meaning is not the same, and all who believe in intuitional interpretation will object to the phrase, "came to his senses." It is simply colloquial and almost slang. Again the clause, "while I am starving to death here," is unrhythmic if not the baldest commonplace prose. "I perish here with hunger" has force and life, and is perfectly clear. "Rejoice" is certainly as simple and modern as "share my gladness." Scholars are very apt to adopt abstract terms and lose the pointed Anglo-Saxon words of everyday speech. These translations of the parables are really not translations into everyday speech or "into modern English" but the translations of the Master's poetry and art into the modern teacher's or preacher's abstract prose or colloquial discussion, not into the poetry of everyday life. As these men have translated them, the common people would hardly hear them gladly. The vocal interpreter of the parables must realize that they are exalted and ideal; that they belong to human art and can be interpreted only in accordance with its laws and spirit.

Important as it is, mere literary study of the Bible is not sufficient; a man may study literature with his feet upon the mantel, and may tell in coarse, vulgar phrase, even in profanity, his appreciation of artistic beauties. Some men even pride themselves on the transcendence of their ideals over their actual life and sneer at any one who may profess a correspondence between his ideals and his everyday actions. Men may appreciate poetry and become so fastidious that they isolate themselves

from their brothers and laugh as mere spectators at the coarseness and crudities of the aspirations of their fellow-men. Men may grow so much in love with literary form that they miss the spirit, or they may so study artistic beauties as to remove a poem from the personal experience of our own time and regard it as a mere aspect of the experience of other days.

The literary study of the Bible, to be of any advantage to vocal interpretation, must be a simple and profound study of its real spirit, a creation of the scenes by the imagination and the sympathetic assimilation of its experience.

On the other hand, vocal interpretation is the real climax of true literary study; this merely æsthetic literary study is best shown to be false by vocal expression. Vocal expression demands that ideas be grasped, and appreciated, that the scene be really created, and that the sympathy be genuine. Is it too much to say that vocal interpretation is the necessary climax of the true literary study of any work of literature? At any rate, every one who knows the power of vocal expression will acknowledge that it is a valuable aid to literary study, especially that of the Bible.

"No one can regard," says Alexander von Humboldt, the father of modern philology, "a written word as a real word; the real word is spoken." Vocal expression is the translation of the record into a natural language, of a dead form into a living one; hence the highest literature always implies vocal expression. The more sublime the literature, the more does it call for the suggestion of the living voice. Printing is but an imperfect recording of expression. Vocal expression is

the giving of truth by personality. The noble record of the thoughts and feelings of another age is interpreted by a living soul. Vocal expression requires the reader to become a sharer in the experience of those whose words he repeats.

The reader must enter into sympathy with the experience of another age; he must link his soul in unity with the aspirations, the sorrows, and joys of his kind. He must appreciate the universal forms, which in every age and clime have been the necessary expression of human feeling. He must relive the truth. The experience of the whole race is possible to every individual. He who uses his imagination and sympathy can suggest the experience of one who lived thousands of years ago. However far the reader may be removed from Jerusalem he must hear the tinkling ankle chains about the feet of the fashionable women of Isaiah's day. How far soever he may be from Bethel he must see the stony road of Jacob transformed into a stairway leading onward and upward to heaven, with the angels passing to and fro; he must feel the stone upon which he lies as the first step of that golden stair.

The very beginning of studies for adequate vocal interpretation of the Bible requires that the human elements of the book be especially realized. The message must not only be understood, but every idea, scene, or character must be so realized as to cause modulation of the voice. Vocal expression is the revelation of life. No truth can be expressed by a natural language that is not at that very moment lived. The reader must not regard the Bible as some far-off mountain which he is unable to approach; he must enter into a

direct perception of every experience, or all his vocal expression will be false. Hence it is first necessary to come to some realization of the various literary forms which are found in the Bible, and to understand the vocal expression of the lyric, the dramatic, and the epic spirit, and how far each specific literary form modifies vocal expression.

V. THE NARRATIVE SPIRIT

THE story was among the first steps in the development of literature. It was no doubt one of the first representations of life. By it a group of men could enter sympathetically and imaginatively into the apprehension of each other's lives.

When one man hears a story, he can realize imaginatively his own aspirations and ideals, and enter into sympathetic understanding of the deeds and experience of his fellow-men. The story is the simplest and most necessary means by which one can influence another. The war-dance of the Indians is but a story in pantomime. Similar performances were no doubt universal among primitive races. They illustrate not only the dramatic instinct of the human heart but the method by which men first began to represent life in word and act.

Though the story comes early in the history of the race, we find a surprisingly small number of good story-tellers among even the great masters of literature. According to Carlyle, ability to tell a story is a high mark of genius. To state a simple sequence of events requires the highest characteristics of art, simplicity, and sympathetic responsiveness. The power to state events truthfully, without moralizing or theorizing, is found in only the supreme masters, such as Homer and Shakespeare. Thus, while story-telling marks the first

steps in literature, it marks also the climax of literary power.

If there are few great story-tellers in literature, still fewer can naturally and adequately interpret a story by the voice. Upon the stage a story is always regarded as a bore. When a story occurs in a play, it must be told rapidly and rushed over as soon as possible, or it will interfere with dramatic movement. In life, the long-winded story-teller is a notorious hindrance to conversation. Yet, a well-told story is possibly the highest means of entertainment, and a popular and influential form of art in every age.

To read or tell a story well requires imagination and sympathy. The pictures must be vivid, and must move naturally and vigorously. Idea must follow idea without effort, for the true story flows freely, and there must be a simple and childlike attitude and sympathetic response to every event. A story is a part of life. The reader must so identify himself with each event that every scene shall live and every event move.

A story must secure attention. No doubt must be left in the listener's mind as to the central point of interest; and as the reader passes from one event to another, there must be such a discrimination and vivid realization of each idea in succession that there is variation in all the modulations of the voice. A story should be spirited and animated, and the fundamental event or object in each scene must be so vividly portrayed that the subordinate parts will be thrown into the background. "The secret of boring people," says a French proverb, "is to tell everything." If the reader accentuates with meditative seriousness every possible detail or

idea in a story, he destroys its movement. A true story must have perspective as well as movement. The reader's own imagination and sympathy must be awake. If he is cold and indifferent, how can he expect to interest his hearers?

A story should never be a mere succession of pictures. It implies characters, and a dramatic instinct is needed to see things from the point of view of different men. All dramatic poetry is founded on the story, and a story that is worth telling always includes a dramatic element. A story is the basis also of epic poetry.

The reader must apprehend that a story contains not only scenes, situations, and characters, but events and impressions of events. In order that we may realize the effect of events upon the participants, the story must constantly vary in movement.

The stories of the Bible have a strong hold upon the human heart, told as they are with the simplicity and naïveté of a primitive age. They are not pieces of rhetorical or literary display, nor are they garnished with affected, far-fetched allusions. They are simple, dignified, and sublime narratives, and present the characters of men and events in the most direct and truthful manner. The wickedness of the participants is not mitigated, nor are events put forward with ingenious theories or explanations.

The first step in the development of power to interpret the Bible by the voice, demands necessarily a study of the Bible story, and the best method of presenting it. It is also the first interpretation which is demanded of every one. Who has not read a Bible story to children? The interest awakened by these stories, and the

endeavor to read them for himself, has been one of the first steps in the education of many a child.

It is a curious fact that those who have made so much of the literary study of the Bible have nothing to say in regard to the Biblical story. Possibly it is because the story cannot be printed in an artificial form like the so-called "sonnet," or "envelope form."

As an illustration of the character of the Bible story, take the fifth chapter of 2 Kings. Naaman is here introduced to us as "a great man" in Syria. Then the reader comes upon a fact that awakens sympathy and regret, before which he pauses usually after the word "but." He changes the texture, color, key, and movement of the voice in rendering "but he was a leper." To read the story requires the accentuation of the central conceptions. There are few antitheses, and, therefore, the points are presented in such a way as to awaken simple attention. When the reader comes to such a clause as the last one of the first verse, there must be not only changes in feeling and sympathetic realization, but the pauses and many changes introduced must emphasize also the real theme and spirit of the story.

The reader then returns (v. 2) to the narrative spirit, introducing "the little maid" with sympathetic attention, especially giving the last clause suggestively, to indicate her position. We sympathize with her and linger over her words (v. 3), realizing her simple faith. A story interests on account of the sympathetic participation of men in each other's lives. Hence it demands a simple yet adequate presentation of the character and point of view of each participant.

In the fifth verse, the thought centres upon the letter from king to king. We must appreciate the point of view of the king of Syria, who would naturally send the letter to the king of Israel rather than to the prophet; so that "letter" is the centre of attention and the words "King of Israel" are naturally inferred. A long pause is needed in verse 5, and great change of pitch, to indicate that he refers back to Naaman. We take some interest in the description of the presents, on account of the outcome of the story, and because it pictures Oriental custom, and shows the sincerity of the king of Syria.

As the king of Israel reads the letter, notice how we identify ourselves with him. Curiosity, attention, and the fact that we also know its purport, cause the letter to be read more rapidly than the descriptive clauses. But the conduct of the king after reading the letter will naturally surprise us, and the fundamental law of vocal interpretation requires us to express the impressions which would be naturally produced by the events. So we suggest surprise at "rent his clothes," and suggest something of the spirit in which he speaks. We must truthfully realize in all stories the characters and motives of men, since all "literature is a criticism of life"; and this is preëminently true of the story.

We must introduce Elisha in the last clause with a feeling of interest. Note how many antitheses may be awakened. An accent upon "Israel" would indicate national pride, or would bring up an antithesis that there was no prophet in Syria. The accentuation of "is" would imply that the prophet knew all about the story of the little maid; emphasis on "know" would

imply that Naaman had doubts; emphasis upon "he" would suggest that the king had forgotten that there was a prophet; salient emphasis upon "prophet" would indicate that while Israel had no king, it still had a prophet; which would be almost an insult to the king. There should be some emphasis, but not enough to imply an antithesis. This may seem a fine point, but vocal interpretation is full of such elements, which cannot be reduced to mechanical rule, and which each reader must decide for himself.

In the ninth verse we have a vivid picture which the reader must present as simply and definitely as possible. In the tenth verse, the message of the prophet will be given with great kindliness, without any antagonism, but with the simple attitude of one who appreciated the dignity of the situation. There is some surprise at the fact of a messenger being sent, which should be indicated, of course, in the reading. We linger with interest over the directions in the tenth verse, and also over the promise. Then we are brought into an attitude of regret and also of pity because Naaman was wroth. This is shown by changes of color, key, and movement. From this impression we pass over to an objective or dramatic interpretation of his thought and feeling. He feels the superior beauty of the rivers of his own country as contrasted with Jordan and his antitheses would be very strong. The last clause of verse 12 must be given with narrative simplicity and intensity. A great contrast comes in verse 13. Here we describe with sympathetic admiration the act of his servants, and tenderly realize the spirit of humility in their appeal to so great a man on such a delicate subject. No

amount of mechanical analysis or mere rules can give the least hint how this should be read. It requires imagination and sympathy and dramatic insight to realize just how the servants approached their master.

In verse 14 we feel great admiration for Naaman when he yields to his servants and obeys the directions of the prophet. Before stating the result there is a long pause; we express our wonder at the miraculous change, and give the words slowly and intensely. We participate in his joy and admire him as he returns to the man of God, to express his gratitude. We suggest the urgency of his request that the man of God should accept the presents; but we also admire the dignified and noble attitude of the prophet in verse 16, and accentuate strongly his impersonal, unselfish, and noble spirit. The entreaty of Naaman and his explanation and apology for going into the house of Rimmon are very natural. The prophet maintains the same dignified manner in his reply. The "Go in peace" must be given with such dignity as to furnish the climax of the whole story.

After a pause and with a marked change, the second part of the story (v. 20) is begun with attention directed to Gehazi. His talking to himself should be suggested without literally imitating him or identifying ourselves with him, because we are not in sympathy with his speech, and this is accordingly given more rapidly. We enter into the situation and admire Naaman for alighting from his chariot, although but a servant is following him; it shows the greatness of his gratitude to the prophet. Gehazi's lies and requests for silver and raiment are given with a neutral coloring. We have no

sympathy with his lies, nor is it necessary to suggest much more than his meaning. But our attitude toward Naaman is different, and we strongly accentuate the word "two" in his desire to give double what was requested. Then follows one of the most dramatic of passages. Elisha's question and Gehazi's pretended indifference are followed by the most intense of rebukes. Elisha's condemnation should not be given with anger. It contains an element of patriotism, and the high realization of the opportunity to emphasize the greatness of Jehovah in the mind of this foreign warrior, and to leave nothing that would mar his conception of God. It is sublime in its intensity and indignation, but shows also his grief at the base conduct of his servant. The same is still more true of the prophet's description of his doom. This should be given slowly and intensely, as something which in the nature of the case was inevitable, not as a personal or angry infliction of a curse. The sublimest point in the whole story is found at the close of the last verse, which should be given slowly and on a lower key. The reader feels a certain awe at the calamity and terrible fall. He must identify himself with the scene, and appreciate the significance of what had happened. He does not experience pity nor sentimental regret, nor even the same kind of emotion that he felt for Naaman's leprosy, but instead a sense of great reverence and awe at the punishment which comes upon Gehazi as the result of his evil-doing.

VI. THE DIDACTIC SPIRIT

ALL expression primarily aims to make men think, and all language is an appeal from one mind to another. The conscious recognition and intellectual perception of ideas is of prime importance. Language is composed of signs and symbols. These express the actions of the faculties or powers of mind in the speaker, and their first intent is to awaken the same faculties in others.

The conscious recognition in one man of the ideas of another is primarily intellectual. Even to be in sympathy men must think similar ideas. Reason is the primary characteristic of man. Hence the appeal to reason must be an essential element in all expression. To bring the thinking of one man into unison with that of another is the basis of all communication.

There are many forms of the didactic in the Bible. We have first what has been called the "Wisdom Literature," consisting of remarks and sayings or old saws regarding the ordinary events of life. These should be given weight and relative value. Proverbs should be read with great attention to the transition of subjects.

Another literary form close to the didactic is that of the epistle. Paul's letters have a peculiar and distinct character, often rising into eloquence. Sometimes they exhibit the personal affection of a letter to a friend. But everywhere, we feel the familiar and personal appeal of a real letter. The book of Luke and the

book of Acts are also letters written to Theophilus, though, on account of their narrative spirit, this fact is often forgotten. But though these books are presented definitely as pictures, they show in fact many characteristics of a letter.

A third form of the scriptural didactic is the colloquial. It may be illustrated by the epistle of James, which is even more familiar than the epistles of Paul. The discussion about respect of persons regarding one who was asked to occupy a good place because he was well clothed, and the poor man who was invited to sit on the footstool, may be read to-day with definite application to many churches.

The vocal expression of the didactic spirit demands a careful study of conversation. It demands also the simplest elements of naturalness. To awaken and dominate thinking in another, we spontaneously make our inflections pointed. If we take the simplest phrase, we find that in trying to win attention and get another man intellectually to realize what is said, there is an extension of what is called conversational form, inflection, change of pitch, pause, and touch, and all the primary elements of naturalness.

The didactic portions of the Bible are easiest to express, and they should be among the first which the Bible reader endeavors to master. As they contain little feeling, a simple accentuation of the thought is what is most necessary. While the didactic spirit is simple, yet from another point of view it is difficult.

In one sense the sublimest and most difficult thing the reader has to do is to read the plainest prose in a way to awaken interest. There are also peculiar dangers

in the development of the true didactic spirit. One is the repression of all feeling. When a reader is merely emphasizing the meaning, he is in danger of eliminating all emotion, in order to become purely judicial and to give facts merely for their own sake unrelated to human experience.

Many persons read the Bible in a critical attitude, and this is the special danger of the student. While this attitude is at times necessary, yet it is but temporary. Even the most didactic portions of the Bible, such as the Proverbs, should be presented with impressive seriousness and a deep realization of truth. The intellectual spirit is one of eagerness and earnestness. Thinking predominates, but thinking is never wholly isolated from emotion.

There is another danger to be guarded against, — that of a patronizing spirit. A scriptural truth is often given in such a way as to imply that it is for the hearers and not for the reader, although the reader may be unconscious of this lofty attitude of handing the truth down as if to those below him. Such an apparent attitude is a serious fault, and carries the reader into the neutral realm where sympathetic identification with truth becomes impossible. The genuine didactic spirit blends harmoniously with the lyric and dramatic spirit, as with the epic. The false didactic spirit does not do this, but becomes dogmatic, negative, neutral, cold, when it does not descend to the trivial.

The didactic spirit alone is not the highest element in expression. It may be the basis, but it must be coordinated with the higher purposes and experience of the human soul. It comes in often to discharge its own

specific function, not in opposition to the other elements, but in direct coöperation with them. In nearly all cases it is introductory and subordinate to the higher elements of literature.

As an illustration of the genuine didactic spirit, the reader should take some specially intellectual passages in Proverbs, and give the truth with great saliency and clearness, but always with weight. While speaking as naturally as in common conversation, he should be able to accentuate the rhythm by giving the words slowly and impressively. He should avoid merely conveying the meaning, without suggesting its importance. Those who teach must have faith in the truth and faith in the possibilities of those whom they would awaken.

One of the finest passages for the study of conversational naturalness that can be found is the epistle of James. Take, for example, the passage upon the tongue, (chap. iii). The directness of James should be accentuated. The reader should read this as if talking to one man, and at the same time not merely teaching that man, but realizing the application of the truth to himself. The great contrasts between the ideas and the illustrations should be especially marked. All discriminations, and all transitions in the attitude of the mind, should be emphasized. Still another illustration is James's idea of Faith (ii. 14–26). Each new illustration needs to be strongly accentuated to lead the mind of the hearer onward.

VII. THE ORATORIC SPIRIT

Probably no form of human expression is more dignified and important than Oratory. In advancing any cause of civilization, accomplishing any reform, or perpetuating liberty, oratory has always been the most necessary art. There is a tendency in our time to sneer at oratory, but as Professor Jebb has well said, the Muse of Eloquence and the Muse of Liberty have always been twin sisters. Oratory, more than any other art, is founded upon the idealization of man. Wherever oratory has flourished, liberty, civilization, and progress have been found. Where it has been despised, or neglected, there liberty has lost its hold. As it is the direct personal presentation of truth, the expression of the desire of one to win the coöperation of others, even the stating of truth in such a way as to save life, it is the most emphatic expression of truth possible. Behind all true oratory, there exists conviction. The oratoric spirit, therefore, is the presentation of thought with the suggestion of the greatest weight and importance.

It is not surprising, therefore, to find the Bible full of the spirit of oratory. Later investigation of the prophetical books has found that these are, in the main, fragments of orations or sermons. The prophet was not primarily one who foresaw; he was a seer in a higher sense. He realized intensely the life of the moment. He saw into the life, the needs, of his own age, and

related all to the ideal purposes and intention of Jehovah. The prophet is one who sees things as God sees them. Isaiah was statesman, orator, and prime minister of the nation. The prophets were the teachers of their age, representatives of the deepest spiritual life of their time. Everywhere their appeal to conscience, their rebuke of sin in high places, shows the oratoric spirit. Without a perception of the genuine nature of this spirit, much in the Bible cannot be really understood.

The salient characteristic of oratory, as distinguished from other forms of art, is its directness of purpose. This does not imply, as many think, that other arts have no purpose. The play of "Macbeth" has a profoundly moral motive; but in the drama the primary aim is to portray faithfully the facts of nature and of human life and to impress the living scene upon the audience. The purpose in dramatic art and in painting and sculpture is indirect; that is, the artist keeps his purpose in the background, always subservient to fidelity of portraiture. The poet, painter, and sculptor primarily aim to be true to the larger and broader aspects of nature and humanity.

While oratory has something of this fidelity to nature, while the true orator struggles to speak the truth, he endeavors to present it forcibly and directly to the consciences of men. His purpose is rarely indirect. Poetry, painting, and sculpture endeavor to awaken the faculties of man to the apprehension of the truth; but they leave a man to act as he pleases when once awakened. The orator not only endeavors to rouse the man but to direct him definitely to the road he should take. Oratory seeks such truths and illustrations as will

influence the audience to see the truth from one point of view. The painter, the poet, the dramatist, on the other hand, endeavor to present the truth in a manner likely to lead the observer to realize the broader truths of nature, and thus influence the man unconsciously. The orator endeavors directly and consciously to persuade.

It will be seen, therefore, that the genuine spirit of oratory, as related to vocal expression, depends upon the realization of the purposes possible to a human being, and of the means by which he can influence his fellow-men; and the relation of all these to their right expression through the voice.

The oratoric purposes divide themselves according to the powers or faculties which must be awakened in the audience. The lowest plane on which the orator may approach his audience is that of instruction.

The speaker must first of all make his audience think.

Instruction is the first purpose, therefore, which must be adopted in speaking. Especially at the beginning it is necessary for the orator to come into mental union with his hearers. Men must think together before they can feel together.

The vocal interpretation of oratoric passages demands accentuation of inflection with all the elements of conversational form and the emphatic pause. These appeal directly to the reason, and awaken thought and deliberation.

This element of instruction or explanation is well illustrated by Paul's defence before Agrippa. He first states the facts simply and quietly, and tells the story of his life; thus interesting his hearers and gradually leading to a higher plane of spiritual persuasion.

Paul, as a true scholar, always begins in a manner to awaken thought, as, for example, in his address at Athens (Acts xvii. 16–34). He begins by an oratorical expedient, thinking with the men before him, in order to get them to think with him. Like a true orator he never starts with antagonism but always on a common plane with his audience. So here he says: "I perceive that in all things ye are very religious. As I was passing by, I saw an altar with this inscription, 'To the Unknown God.'" And from these words on one of their own altars he proceeds to the enforcement of his higher persuasion. He quotes also from one of their own poets, to show the foolishness of worshipping statues and graven images, which indicated a low conception of the Divine, and must give way to the higher realization of Him "in whom we live and move and have our being."

The awakening of feeling is another purpose which peculiarly belongs to the orator. When Paul felt the spirit of antagonism in his audience after his arrest in Jerusalem (Acts xxiii. 1–10), he threw a firebrand among them, which roused them to conflict with each other, and brought part of the audience to his side, so that in the midst of their great excitement he escaped. He incited the Pharisees to oppose the Sadducees, and thus identified himself with one class in opposition to another, in order to win fellowship of feeling with at least one part of his audience.

To one of the most turbulent of all audiences he exclaimed, "I am a Jew, born in Tarsus of Cilicia, but brought up in this city at the feet of Gamaliel, instructed according to the strict manner of the law of our fathers,

being zealous for God even as ye all are this day." He spoke to them "in the Hebrew tongue," which made them "the more quiet." He then proceeded to lead his audience to a broader perception of the principles of Christians.

Another purpose in speaking is rebuke. A marvellous example of this is found in Nathan's rebuke of David (2 Sam. xii. 7). Notice his introduction. He adopts the narrative spirit for a didactic purpose. He tells David a simple story, and when David has given expression to his anger, the whole bearing of Nathan changes, and with intense feeling he says very slowly and impressively, "Thou art the man," and follows with a long and severe rebuke from Jehovah. The short sentence, "Thou art the man," must be spoken in the spirit of all true rebuke, namely, with deep regret; not with antagonism, but in such a way that the man will condemn himself. This is true of all the rebukes in the Old Testament and in the New. When read in the spirit of mere anger they are perverted.

This is not only true of the Bible, but it is the true spirit of all oratory. The orator must not give way to denunciation or to the expression of his own personal feelings. He must rise to something higher. He must make men think and feel for themselves; he must lead men to reason and persuade them to act in accordance with their own convictions. Men are only truly influenced by awakening their higher faculties.

The primary spirit of all art is to evoke or draw forth the man himself, not to drive something into him from without. A mere command or domination of another by the speaker's will is not oratory. It is only on the low-

est plane that even information is given. The higher the purposes of the orator, the more does the speaker awaken the real feeling of the audience. It is their judgment, their patriotism, their conviction of sin, their realization of duty, that he seeks to arouse.

There is a class of men who like to be dominated. They do not wish to think, preferring to have their thinking done for them, and to join in the ranks and march whenever they find a military leader. Notice, for example, how popular were the Baptist's denunciations, as compared with the higher spirit of Christ. The men of that day seemed to respond at once to the Baptist's fierceness. He was the kind of a reformer longed for by his contemporaries.

In rendering denunciatory passages, should they be given with the dramatic spirit, with the intense fierceness of the original situation, or with a higher, broader spirit of persuasion, with a sense of awe which these words should produce? Probably the latter, on account of the dignity of the Scriptures, and the inability of hearers at the present day to realize the spirit with which the prophets spoke their denunciations. Still another reason is the fact that all true oratory forbids the lower passions, and must accentuate the higher emotions.

Righteous indignation must never degenerate into anger. The prophet continually shows love for his country and profound regret at the sins of his people. The reader must continually emphasize the sudden transitions to the deepest tenderness in references to the character of Jehovah and His promises. Nor should he overlook the deep thrill of hope for triumph in the remote future.

The highest purpose in oratory is persuasion. Instruction is chiefly intellectual; the rousing of men is chiefly passional; but persuasion demands a spiritual awakening and a realization of the Divine. It is an appeal to the highest faculties of the human soul.

Whoever would faithfully and truly interpret the Scriptures, must, therefore, make a conscientious endeavor to render such passages as "Comfort ye, comfort ye, my people." He must try to apprehend the profound tenderness, the spiritual awakening, in such words as, "He will feed his flock like a shepherd, and gather the lambs in his arms, and gently lead the ewe-mothers." He must feel the point of view of the orator as he makes his tender appeal to memory and spiritual realization: "Hast thou not known, hast thou not heard? The everlasting God, Jehovah, the Creator of the ends of the earth, fainteth not, neither is weary; there is no searching of his understanding. He giveth power to the faint." (Is. xl.)

In the very midst of what seems to us a fearful arraignment, like that found in Isaiah i., we have such tender words as these, "Come now and let us reason together: though your sins be as scarlet, they shall be white as snow." And how often do the speakers of the Old Testament turn and pour out their grief in such words as, "How is the faithful city become a harlot!"

Readers are strongly tempted to give with physical and passional denunciation, "Woe to them that go down to Egypt" (Is. xxxi. 1), and entirely fail to render the intensity and tenderness a few verses farther on (v. 5), "As birds hovering (over their young), so will Jehovah of hosts protect Jerusalem; he will protect and deliver

it." It is the latter passages which are more difficult to render, but which are necessary to give the actual spirit of the message of the prophets. Any man can be angry, and enter into sympathy with antagonism; but the prophet's heart was deeply moved, and even in his wrath against sin felt it as a calamity to himself. He did not have the anger or antagonism of a mere denunciatory critic. Possibly there was less transition from this terrible antagonism to this tender persuasion than we are likely at first to imagine.

Some of the sublimest illustrations of the spiritual element in oratory are found in the book of Isaiah. As an example of this, take Isaiah's denunciation of the sins of Jerusalem, and his foretelling of its final destruction by the Assyrians.

In Isaiah v., his introduction shows an illustration of the method adopted by all misunderstood speakers. He opens with an idyllic song or story of a vineyard, and gradually shows its application, until he declares with great force and directness that "the vineyard of Jehovah is the House of Israel," and with emphatic language describes what Jehovah had naturally expected and what He had found.

Then follow various "Woes." These woes were pronounced upon the different classes of Israel who had perverted the truth; these were the kinds of wild grapes.

The argument and special character of this can be indicated by strong emphasis upon the words which present the central theme at issue. The woe is pronounced first on the land-grabbers, "Those who join house to house, and that lay field to field." The

second woe is upon those who "follow strong drink" (v. 11). This expression should be strongly emphatic, showing that this is another class. The next woe is upon those "who draw iniquity," guilt, or punishment, with a cart-rope (v. 18). The next woe is upon those who "call evil good and good evil" (v. 20). The fifth woe is upon the egotists, the next upon the takers of bribes.

At verse 25, the prophet, on account of these conditions, portrays the anger of Jehovah, which should be emphatically rendered. Then comes a stirring refrain which presents a picture of Jehovah with uplifted arm ready to strike; and after each calamity which Isaiah portrays, possibly in the immediate past, he employs these words, "For all this His anger is not turned away, and His hand is stretched out still." On account of this refrain it is generally understood that the passage (ix. 8 to x. 4) belongs to the same oration.

The power of Isaiah, especially his command of passion and denunciation, are shown in v. 19, and also in ix. 10. Here is found a marvellous picture of the Assyrians before, and the Philistines behind. Rebellion continues, and there is no return, and there follows another fearful portrayal of calamity, closing with the same refrain.

What all these calamities refer to we cannot exactly know; but the summary of these woes (x. 1–4) should be made strongly emphatic. Who oppress the needy and poor? "Those who make widows their spoil and fathers their prey." Then comes the great refrain and the sublime close of the fifth chapter, verses 26–30. He lifts up an ensign, and signals for the nations to advance, and will "hiss" for them or "whistle" from the end of the

earth. That is, he will whistle as for dogs to pursue the prey. "They shall come speedily." "They shall roar like young lions, laying hold of the prey, carrying it away safe; there shall be none to deliver." This is a plain intimation of the great calamity, the destruction by the Assyrians, which was to follow.

By remembering that there were always in Jerusalem an Egyptian party and an Assyrian party, and that one grew according to the success of the Egyptians, and the other according to the success of the Assyrians, we can perceive the purpose of the prophet, which was that Judæa should not ally itself with either party, but rely on Jehovah instead.

Many of Isaiah's most important orations are for the independence of his country, that there should be no alliance with Egypt on the one hand nor with Assyria on the other, but continued reliance upon Jehovah. The oration or series of orations from the thirtieth chapter to the thirty-third, are made clear by realizing the historical situation.

At the death of any Assyrian king, the subjugated kingdoms always rose in revolt. The great Sargon died in 705. All rebelled, and Sennacherib started on his career of conquest, beginning with Babylon. During this time, the Egyptian party in Jerusalem was in the ascendant, and sent presents to Egypt. Against all this, Isaiah protests, calling Egypt "Rahab-sit-still" and "Boaster-do-nothing." He employs the figure of a bulging wall (xxx. 13) which will suddenly collapse, to illustrate the penalty of those who trust in Egypt.

In the oration in chapter xxix. Isaiah uses an enigmatic word, Ariel, which meant either the lion of God, or the

hearth of God, and vaguely hints at coming destruction, though Sennacherib is yet afar off, warring against Babylon. This oration seems to have stirred up the politicians to turn to Egypt, and accordingly we have the more profound and sublime oration in the thirtieth chapter where he represents Jehovah as speaking, "Woe to the rebellious children, that take counsel but not of me; that make a league but not of my spirit." This is to be made strongly emphatic because of an implied antithesis.

Then he comes out plainly with the words, "they that go down into Egypt and have not escaped my mouth." He proclaims, "The strength of Pharaoh shall be our shame." He speaks of vipers and serpents, possibly referring to the peculiar worship of the Egyptians, and closes with the epithet, "Rahab-sit-still," which possibly was a figure of the treacherous alligator pretending to be asleep. He declares that "only in returning and rest" shall they be saved. But with sudden transition he cries out, "Ye would not." "A thousand shall flee at the rebuke of one, at the rebuke of a few shall ye flee." "Ye shall be left as peaks on a mountain top or an ensign on a hill." Then with infinite tenderness he proceeds, "Jehovah will wait that He may be gracious unto you, for He is a God of judgment; blessed are all they that wait upon Him." Then follows a passage full of tenderness and comfort.

Isaiah himself was, according to tradition, sawed asunder with a wooden saw in the reign of Manasseh. In the great persecution, his words were torn to pieces, and a later generation gathered together these fragments that furnish the sublimest oratory of the Old Testament.

The noblest illustrations of spiritual persuasion are to be found in the words of the Master. We feel His presence as a living speaker standing before men as He suddenly turns upon them with the sarcastic words (Luke xiii. 31–35), "Go tell that fox, I must work to-day and to-morrow." But notice the infinite tenderness of the words that follow, "O Jerusalem, thou that killest the prophets and stonest such as are sent unto thee, how often would I have gathered thy children together, as a hen gathers her own brood under her wings, but ye would not."

Persuasion everywhere pervades the words of the Master. Even his denunciations must be given with infinite regret.

These passages are short, and are followed by that which is deep, persuasive, and spiritual. The reader of the Scriptures may well despair of giving even a feeble echo of the tenderness that is in the words, "Come unto me, all ye that are weary and heavy laden, and I will give you rest."

VIII. THE ALLEGORIC SPIRIT

One of the most difficult of all questions relates to the double meaning of Scripture. In every age of the world, on account of persecution, misconception, or the low plane of intelligence, reformers have been compelled to state simple facts so as to mean something deeper. "Thou canst not know now, but thou shalt know hereafter," is the statement of a universal fact. "We see only what we are." The sun cannot rise at midnight, nor can a truth be received before men are prepared to receive it. "Pour pure water into a muddy well, and at first you only disturb the mud." When Jesus began his work, there was a universal feeling that the Christ was to come and establish a literal kingdom. He was to restore the Throne of David and the splendor of Solomon. He was to glorify the Jews only to make them the rulers of the world. To lead men to right conceptions, Jesus spoke in parables.

Allied to this double meaning is what may be called the allegorical spirit of the Bible. There has always been a peculiar fascination to men in the presentation of abstract truth by means of some objective symbol, and this is true not only of myths but of all expression. An idea must be illustrated; it must be put in an objective form.

The allegoric spirit plays an important rôle in the early history of all literature. It would be, therefore,

unnatural not to expect to find something of the allegorical in the Old Testament, and possibly more of it is there than has yet been discovered. How far the book of Hosea is simply history, and how far the prophet uses symbols — his so-called wife simply standing for the chosen people — is a matter of dispute.

Note, for example, the close of the book of Ecclesiastes (xii. 1–8). "The keepers of the house" are the hands; "The strong men" are the legs; "the grinders" are the teeth; "those that look out of the window" are the eyes; the ears are "the doors in the street"; the voice, "the daughters of music"; the white hair of the head is "the almond tree"; and some have gone so far as to identify "the silver cord" with the spinal column, "the golden bowl" with the skull, "the pitcher, at the fountain" as the heart. It is possibly too ingenious a speculation to identify these literally, but it is in striking accord with a most important phase of human language, especially in the early stages of literature.

Possibly the most specific instance of the failure of the Church to recognize the allegoric spirit of the Bible is furnished by the present attitude toward the book of Jonah. The very mention of Jonah and the whale awakens a smile if not a spirit of antagonism. Ministers now hardly dare to read the book aloud. But when we look at it as poetry, we find it one of the marvellous books in the Old Testament, conveying a deeper lesson than almost any other of the shorter prophecies. Its theme is such that the author would not dare to state it directly; it could only be suggested in the form of fable. Its lesson was that Jehovah was the God of the whole earth and not the local Deity of the Hebrew people.

We should read the story with the thought in mind that Jonah is not an individual but a representative of Israel, one who is sent to proclaim to all the earth God's love, by a call to repentance; who shrinks from the real spiritual function to which he was chosen, and for this reason is sent into exile; that the Great Fish that swallowed him was Babylon. The sea was then the symbol of the heathen world. If we note the prayer of Jonah, we shall feel the burden of Israel in bondage. Then the Israelites are brought back from exile, and a second call comes. The heathen world, typified by Nineveh, is to be destroyed. Israel seats herself upon her own sacred hill to enjoy the destruction, and becomes angry when Jehovah grants His pardon. A fable within a fable explains the spirit of the book. A gourd is made to spring up over Jonah, who is very glad of its shelter; but a worm destroys the gourd, and Jonah is wroth. Then the book closes with the real message. And Jehovah says to Jonah, "Thou carest for a gourd that came up in a night and in a night has perished; then shall I not care for Nineveh, the great city in which there are more than twelve times ten-thousand human beings, who know not their right hand from their left, besides much cattle?"

There are other poetic interpretations, but this of George Adam Smith is probably the soundest. Who does not cry out with him, "How long, O Lord, must Thy poetry suffer from those who can only treat it as prose? On whatever side they stand, sceptical or orthodox, they are equally pedants, quenchers of the spiritual, creators of unbelief."

IX. THE LYRIC SPIRIT

SIMPLE as the lyric spirit appears, yet it is exceedingly difficult to define it. The name, derived from the lyre, gives little suggestion; it simply testifies to the fact that songs were given with an accompaniment by the lyre. It may indicate, however, that there is always a musical element in a lyric; that is to say, a personal or subjective exaltation and intensity of feeling combined with rhythmic expression.

In general, a lyric implies "some single thought, feeling, or situation." It nearly always implies brevity, some rapidity of movement, and the "coloring of human passion." In common with all other forms, lyric poetry implies intense realization, but it is the realization of a specific situation, and is usually subjective, passional, and personal. It is mainly concerned with neither character nor description, although a narrative or descriptive poem, when colored by intensity of personal feeling, often becomes lyric in spirit.

The lyric is always rhythmic, but moves around one central theme rather than in a sequence of events. This concentration of the lyric, its poetic realization and sustained rhythm, make it the most passional of all forms of literature. It reflects the deepest and strongest feeling of the human heart.

The lyric possibly had its origin in that earliest form of art or play, the song and the so-called dance; that is

the rhythmic, pantomimic action of the body united with the rhythmic pulsation of song. Sometimes this was performed in connection with musical instruments. Miriam, at the crossing of the Red Sea, furnishes, perhaps, an illustration or an allusion to such a custom, and the tambourine of the street-singing girl is supposed to be the successor of Miriam's instrument.

There is always in a lyric a certain conciseness of expression, — the perception of a depth of feeling that cannot be expressed in words. All language is emotionalized and exalted into poetry by human feeling.

It is for this reason that all prayer is lyric. Prayer cannot be didactic, for we cannot teach God. Prayer is rarely dramatic, for it is personal. Of all devotional lyrics, those in the Bible are considered the most wonderful.

"It would be impossible," says Watts-Dunton, "to discuss adequately here the Hebrew poets, who have produced a lyric so different in kind from all other lyrics as to stand in a class by itself. As it is equal in importance to the great drama of Shakespeare, Æschylus, and Sophocles, we may perhaps be allowed to call it the 'Great Lyric.' The Great Lyric must be religious; it must, it would seem, be an outpouring of the soul, not towards man but towards God, like that of the God-intoxicated prophets and psalmists of Scripture. Even the lyric fire of Pindar owes much to the fact that he had a childlike belief in the myths to which so many of his contemporaries had begun to give a languid assent. But there is nothing in Pindar, or indeed elsewhere in Greek Poetry, like the rapturous song, combining unconscious power with unconscious grace, which

we have called the Great Lyric. It might perhaps be said, indeed, that the Great Lyric is purely Hebrew."

Watts-Dunton here names the two great elements of the lyric, unconsciousness and power. This depth of feeling, this sublimity and vividness of ideas, abruptness of realization, vigor of thought and word, are not found in other forms of poetry.

The fire of the Great Lyric must be adequately realized and expressed by the reader of the Bible.

So far as the structure of a song is concerned, the reader must understand its peculiar rhythm. There is no metre in the ordinary acceptation of the word; but there is a rhythm far more profound. The so-called parallelisms first discovered by Robert Lowth have hardly yet received adequate attention. The parallelisms enumerated by some of the best authorities are inadequate. These are usually given as synonymous, antithetic, synthetic, and climactic. That these lists do not cover the entire number of parallelisms is shown by the fact that sometimes the thought is synonymous, while the feeling is in contrast. In fact there is always a subtle contrast in feeling, if not in thought. Again, the same thought is sometimes presented from a different point of view. Few realize that parallelism is primarily a form of rhythm. Metre is a rhythm of syllables, parallelism is primarily a rhythm of clauses, sentences, or lines, of thoughts, situations, or emotions. Metre is a mechanical or artificial expression of rhythm, but parallelism is more natural. The metre may be given mechanically and as a kind of sing-song, which merely charms the ear. The rhythm of the Psalms can be indicated only when the thought and feeling are fully understood.

The rhythm of clauses in the Psalms is very close to the rhythm of silence and speech in vocal expression. "Rhythm is symmetry in time as proportion is symmetry in space." If art is "play reduced to the principle of order," rhythm is the first reduction to order that we find anywhere. In rhythm we become conscious of time. It sustains force, and brings it into an orderly sequence. The parallelisms of the Psalms must be given, therefore, with the rhythmic alternations of intense attention and feeling.

All metre, including the parallelisms of the Psalms, can be interpreted and its meaning revealed only by vocal expression. Ordinarily, critical analysis will find little progression in these clauses (Ps. cxxxix. 5): —

> "Thou hast beset me behind and before,
> And laid thine hand upon me."

In the first line Jehovah is pictured as an advance and rear guard, but in the next line there is an expression of His protecting care, and a more personal feeling of His presence. In reading them, the second line should receive increase in tenderness, change of pitch and coloring. "Behind and before" gives a sense of security, but the laying on of the hand is an expression of tender regard. The thought, the critics will tell us, is the same; but here we find a change in feeling, in the attitude of the mind, a contrast in emotion at least, which brings a distinctness of coloring to the last clause. There is more here than a mere repetition or even completion of thought.

The vocal expression of the Psalms requires a special accentuation of the rhythm of thinking and feeling.

A reader should accentuate the concentration upon the first idea, contemplate a moment in silence, and then give the word or phrase with a decision of touch that will justify the period of silence. The passing from idea to idea must be more regular, the changes of pitch also marked by regular steps, the inflections should be long and gradual, and the coloring of the voice as sympathetic as possible. Transitions in movement are frequent, and, as a rule, to be most effectively presented, the Psalms should be read more slowly than any other part of the Scriptures.

In reading a lyric passage in the midst of prose a decided contrast should indicate the passage from the narrative to the lyric spirit. The parallelism or poetic structure and the increase and regularity of the rhythm should be strongly marked. In the account of Miriam's song (Ex. xv. 1–19) the first half of the first verse is prose. At the nineteenth verse we return to prose. There should be marked difference in the movement and form at these points.

Nowhere should greater variety in the combinations of rhythm and melody be observed than in the reading of the Bible. Rhythm and melody are always present, but we have occasionally an accentuation of melody in direct contrast to an accentuation of rhythm. As an illustration, in the above passage we have a prose description of Miriam with her timbrel leading the dance of the women; but in verse 22, we come to Miriam's responsive song which is essentially lyric. In this we feel the very steps of the dance of joy and exultation.

There are several difficulties involved in the proper rendering of a Biblical lyric. One of these is the sudden

transition, sometimes to be noticed in the very midst of a sentence, from talking about God to speaking to God. This, to some at least, seems a change from the lyric to the dramatic, but is perfectly natural and purely lyric. As the soul has an exalted realization of the presence of the divine, it passes naturally from reflection upon His attributes and characteristics to speech with Him, from an exalted realization of His personal presence to direct communion with Him. In common with all devotional literature the Psalms make little distinction between talking to the deeper self and to God; at least a devout soul makes the transition easily and naturally.

The best method of rendering such transitions is by a simple increase of intensity, a change of coloring or key.

Another difficulty is the seemingly crude and unchristian character of some of the emotions. In some of the sublimest of these compositions, even in talking to God, the psalmist takes credit to himself for hatred of enemies. Should not such verses be omitted in public reading? Where they cannot be omitted, there should certainly be some idealization, some softening of the asperity. Possibly these expressions are not always understood by us. The crude fierceness of the words reflects not only the spirit of the times but possibly also the imperfection of human language. But though anger may seem to be imputed to Jehovah in the words, there must be no anger ascribed to Deity in vocal expression. The reader must often regard the warning of Jehovah through the psalmist, "Thou thoughtest that I was altogether such a one as thyself." Only through our higher self do we approach Him.

One of the dangers needing special attention in reading lyric poetry is monotony. Each specific idea must be accentuated. The changes and contrasts in feeling and in the rhythmic progression of the passion are far more numerous and more intense than most readers realize. Unless the direct shades of contrast in the attitude of the mind and in the situation are appreciated, the rhythmic parallelism will be lost, and the vocal interpretation of the Psalms will be mechanical and monotonous.

X. THE DRAMATIC SPIRIT

The term "dramatic" awakens a great variety of conceptions in different minds. To some persons it implies a formal composition presented with scenery and by actors, directly impersonating the various characters. To others, whatever is imitative or representative is dramatic. To still others, the dramatic refers to the presentation of a character or event rather than to description; and whenever a character really moves, and speaks for itself, or when no third person analyzes, makes remarks, or describes or explains motives, they perceive the dramatic. By such persons the word is frequently used in the sense of animated. Some one has said that Thucydides was a dramatic historian because he could place events in such immediate juxtaposition that they interpreted themselves without any explanation or moralizing.

A leading judge once observed that the secret of all success is dramatic instinct. A teacher must have the power to see the subject from the point of view of the student, or he cannot teach. A lawyer must have insight into the motives of men. The preacher must comprehend the nature of human experience and character, or his work will be a failure. "If I were wealthy," he continued, "I would endow a chair in every college for the development of the dramatic instinct." To this judge the word "dramatic" evidently implied insight into

character, or power to penetrate to the motive springs of conduct.

There is no doubt that this broad interpretation of the word is the true one. Anything is dramatic which has relation to human character. Whenever there is action or movement, when a character of one type meets a character of another type in such a way as to reveal the peculiarities of both, the result is a dramatic situation. But more than this, whenever an idea is put in such a way that men feel the man behind it, whenever a scene is so portrayed that it becomes a living expression of human experience, in short, whatever suggests the embodiment of character is dramatic.

Some years ago, a symposium on the dramatic instinct was published in the *North American Review*. The leading actors of the world practically agreed that the two elements in dramatic instinct were imagination and sympathy, — imagination giving insight into character, and sympathy the power of identification.

Prose is a mere statement of fact; history is a record of what has been said or done; but dramatic poetry reveals what a given character would say under such and such circumstances. That which a situation must necessarily call forth, or the impression a given event ought to make upon the soul, is the chief field of dramatic poetry.

If the word "dramatic" is to be defined as a formal representation of character, there is little of this in the Bible. The Hebrew was intensely subjective and personal. He had none of the power of the Greek to "other" himself, to feel as others feel, to identify himself with various points of view or consciously to create the man-

ner of speech peculiar to one wholly different from himself. Hence Hebrew literature centres in the lyric and the oratoric.

The Song of Solomon, however, can be understood only as a dramatic composition. The book of Job is a dramatic poem. For the stage, we have a hill outside the city; for scenery, a rising storm, the flashing lightning, the rolling thunder, and a rainbow; for characters, Job and his friends, Satan, and even God; and for a theme, the mystery of human suffering, the same found in the "Prometheus Unbound" of Æschylus, and Hamlet's "To be or not to be," the problem of all problems, the mystery of human existence.

The Bible has many dramatic dialogues. The book of Micah, for example, has been considered by some as a mere mass of fragments; but it is very suggestive that recent writers regard the book as a unit. This is no doubt because it has been discovered that the book is dramatic. Micah is often the speaker; then it is the nation or Jerusalem, the mountains or Jehovah, that is impersonated. The prophet's imagination was so awake that everything lived and directly spoke his truth.

Again, the attitude of the mind is sometimes so definitely accentuated, that the change from one emotion to another is almost like a dialogue. For example, in Hosea xi., Jehovah speaks and expresses his tenderness toward Israel. "I took them on my arms, but they knew not that I healed them. I drew them with the cords of a man, with bands of love." Then suddenly the attitude changes into regret or indignation at their ingratitude in forgetting Jehovah. "My people are

bent on backsliding." Soon the tenderness returns. "How shall I give thee up, Ephraim; my heart is turned within me, my compassions are kindled together." His children "shall come trembling as a bird out of Egypt, and as a dove out of the land of Assyria."

This contrast in attitude leads almost insensibly into a kind of formal dialogue between Jehovah, the prophet, and the people. Though in a primitive literature there is no indication of the name of the speaker, we must infer the dramatic spirit from the nature and feeling of the speech, and only by the dramatic spirit can the meaning be made clear.

Dramatic conceptions are found all through the prophets. In fact, the whole Bible is in a sense dramatic. All its stories are simple and concise. Wherever we have simplicity and vigor, the dramatic is found. It is the dramatic character of the stories that makes them so popular. There are no involved reflections and moralizings, no long-drawn-out condemnations of the conduct of men, no preaching over events, or detailed descriptions. The characters live before us. Incidents are told with childlike simplicity, and are left to be realized by the soul itself. The Gospels are dramatic. We feel acquainted with the various characters portrayed in every scene. The disciples appear in all their weakness. We see the look of the Master, the remorse of Peter, the ambition of the sons of Zebedee, the bigotry and narrowness of the scribes and Pharisees.

The parables are dramatic, the situations are human, the accounts short and pointed, the disposition and motives of the human heart are laid bare.

This is not the place to enter into a discussion of the

infinite number of illustrations of the dramatic found in the different books. The Bible student must go for these to his Commentaries. All that can be undertaken here is to give illustrations of the mode of action which characterizes dramatic instinct.

The true way to realize and discriminate the real spirit which animates the more difficult passages of the Bible is found in vocal expression. Nowhere does the spirit of the Bible so genuinely reveal itself as in the study of the dramatic instinct; and dramatic instinct cannot be studied theoretically, it must be studied practically. The dramatic idea implies action, expression.

The dramatic instinct, as has been said, is primarily dependent on imagination and sympathy. In giving the words of another, the tendency is to make a quotation direct, and still further to give the words exactly as they were spoken. The dramatic instinct of the human heart creates characters and situations and reveals them simply and naturally.

Thus in reading the account of the visit of Christ to Simon, the Pharisee, if the reader's imagination and sympathy are awake, he becomes a living spectator of the scene. He beholds Simon as he "spake within himself"; he sees the sneering look which plainly said, "This man if he were a prophet would have perceived who and what manner of woman this is that toucheth him," and the reader will be tempted to suggest Simon's contemptuous sneer. Then he will feel the dignified simplicity of the Master and give his words slowly and with decided touch, in contrast to Simon's manner. Without a proper conception of the character of Simon, the key to the situation is lost.

In Mark x. 17–22 we experience simply a general interest in the young man, and the words of Christ. But in the clause, "Jesus looking upon him loved him," we enter into fuller sympathy with the Master, and a tenderness is awakened in our hearts. This is not to impersonate, even though the Master's direct words may be given. To represent regret at his going away is to be simply ourselves.

In giving the words of the two malefactors (Luke xxiii. 39–43) the reference to the first one is negative, for our real sympathy is with Christ; but when the other malefactor rebukes the first our sympathy for him is awakened, and the quotations and descriptions are given directly and with great intensity of feeling.

Thus, even in impersonation, there is a great difference in the degree of sympathy. Dramatic sympathy may be directly antithetic to true sympathy. The mockery of farce, burlesque, or caricature is often the result of antipathy.

There is, therefore, something more important here than impersonation; namely, the point of view or the real genuine sympathy of the reader. This shows itself more profoundly even in explanatory clauses. In the account of the two thieves, there is a pause and a marked change at the words, "but the other answered and rebuked him." The tones of the voice show sympathy with his act.

In the account of the supper at Emmaus (Luke xxiv. 31–32), at the words "and they knew him" we necessarily show joy with them before there is any direct impersonation.

Such explanatory clauses are often more sympathetic

and dramatic than quoted words. Although Peter declares, "Lord, I am ready to go with thee both to prison and to death," deep down in our hearts we doubt his confidence and the fulfilment of his promise. So we give his words dramatically. Genuine sympathy is not shown in this direct quotation; but at the later words, "Peter remembered, and he went out and wept bitterly," our real sympathy finds expression.

Often sympathetic identification with others shows itself before the direct quotation. When Christ seeing the young man go away on account of his great wealth, said, "It is easier for a camel to go through a needle's eye than for a rich man to enter the Kingdom of Heaven," the disciples were amazed, and we cannot help sharing their astonishment. "They were astonished exceedingly" is spoken with as much feeling as the direct quotation, "Who then can be saved?" In fact, all direct quotations must be justified by the dramatic or epic spirit of such explanatory clauses.

From all this it will be seen that there are two manifestations of the dramatic spirit: the direct, which shows itself in impersonation, and the indirect, which concerns descriptions or impressions of events or actions. And to the reader of the Bible the indirect is of greater importance than the direct. In fact, too frequent use of the impersonating or direct dramatic spirit will degrade the dignity and importance of the Bible. Such degradation has been often noted. People have been heard to remark that the reading was too dramatic. That is to say, there was an exaggeration of the direct dramatic, while the indirect dramatic was ignored.

Public readers as well as readers of the Bible often

slight descriptive, narrative, or lyric passages. The indirect dramatic receives from them no attention whatever. Their whole energy is reserved for direct quotations. But it cannot be too often impressed upon readers of the Bible that on account of the number of suggestive descriptions of events or of the indirect dramatic the primary spirit of the Scriptures is epic, and their dignity demands attention to this in the simplest explanatory clauses.

In a previous work on Imagination and Dramatic Instinct, this has been discussed under the words "Personation and Participation." It makes little difference what name is used. The dramatic spirit of descriptive clauses, the indirect dramatic or dramatic participation, can be regarded as epic; while only the direct dramatic may be regarded as dramatic. The two run together in such a way, however, that men often give to both the term "dramatic instinct."

Indirect dramatic, or dramatic participation, is never imitative. Imitation in the direct dramatic applies only to burlesque, farce, and the lowest form of dramatic art. Men imitate in caricature. There is less imitation in tragedy than in comedy. We identify ourselves in spirit with Hamlet himself more than with the way he may do this or that. The higher the dramatic art or the more intensely dramatic a passage is, the more there is of sympathy and the less of imitation. The primary spirit of dramatic instinct is not imitation. It is assimilation and sympathetic identification.

In general, the spirit of a passage will lead inevitably to the proper emotion. For example, we can hardly fail to suggest our feeling, when after the arrest of

Christ we read the words, "his disciples forsook him." The most artificial reader could not fail here to give the words the right feeling. The epic spirit and dignity of the whole picture would make the emotion genuine.

But there are many places where there is doubt, and one of the most important functions of the dramatic instinct is to affirm in such cases the right point of view. For example, in the story of Elijah, note the emotions we may express when we read the words, "But there was no voice nor any that regarded." Shall we give these words in sympathy with Elijah and rejoice at the fact? Shall we give them in sympathy with the prophets and express their despair? Or shall we give them from the point of view of the modern who looks upon the prophets of Baal with sorrowful regret, as deluded and misguided men? Such questions must be decided by the reader on the basis of the broadest interpretation.

We cannot impersonate except on the human plane. We cannot impersonate God. Whenever we speak His words we manifest the emotion awakened in our hearts in response to what we hear. The human soul is complex, — we have a kind of dual consciousness, and part of us may be impressed while another part is thinking, saying, or doing. In some way, as we repeat the words which are spoken by another, we can convey our impressions of these words. Some persons hardly see how we can be both speaker and hearer, actor and spectator, but such is the case. In Coleridge's "Mont Blanc" he represents the mountain streams, the pine groves, and the avalanches as answering, "God." If the reader

endeavors to impersonate the avalanche, the result will be weak. Our voices cannot represent "the perilous fall." But if the reader uses his imagination he can manifest, when speaking this word, the impression produced upon him.

In undignified moments we impersonate,—for example, Elijah, when he mocks the priests of Baal. But even in this case there is danger of going too far, and degrading the Scriptures. It is best to be suggestive in all impersonation, and especially to offset it by more dignified and sublime art in manifesting the impression produced upon us.

The proper dramatic interpretation of the Bible, therefore, requires an imaginative realization of situations, events, and actions, as well as characters, a suggestive manifestation of the emotion awakened.

Dramatic art is more potent for evil or for good than any other form of art known to man. It expresses a primary instinct, the sympathetic identification of one soul with another. All true growth and progress are founded upon man's altruistic intuition. The soul must orient and "other" itself or it cannot grow. The dramatic interests men because it is on the plane of sympathy. Men love their fellow-men and delight in action more than anything else, and dramatic art is the direct portrayal of life. The dramatic causes all to live and move, and leaves every man to judge and moralize for himself. Dramatic instinct is the most important requisite in all public speaking, and all vocal interpretation. It makes everything a living reality. There is no time but present time. Man has only now. By the dramatic instinct he can see men as living beings in

the midst of living situations, see abstract ideas and thought embodied in human beings. He can feel the motives that govern the human soul and the significance of the ideas and events in relation to human character.

XI. THE EPIC SPIRIT

The highest form of poetry is usually considered to be the epic. Tragedy is the only form of human art which has been seriously regarded as rising to its level.

The epic cannot be explained by a phrase. To say that the dramatic deals with "representation" and the epic with "description" while containing a truth is a hindrance, not a help, to the appreciation of the highest element in literature.

The epic, in a sense, includes the dramatic; for the epic is also concerned with human character, especially in its relation to man's beliefs, ideals, and heroic endeavor. The epic has no artificial form for stage representation, as may be the case with the dramatic. But this peculiarity means little and gives no help to the real distinction between the dramatic and the epic.

All poetry is a revelation of the impressions produced upon the human soul. When a man manifests his intense personal realizations, he uses the lyric. When he represents impressions produced upon another soul, when he identifies himself with another's point of view, or when he shows the effect of events in revealing the motives and character of others, the dramatic spirit is found. In the epic man compares his own impressions with the ideals of the race, and expresses a racial judgment. The impressions produced upon the individual's

imagination and sympathy are not only true to his character but to the ideals of humanity. In dramatic art the reader represents another individual; in the epic, he represents his race.

The epic spirit expresses impressions which dramatic art can hardly touch. How useless the endeavor to impersonate God! What a shock a reader once caused by saying "Samuel, Samuel!" as a farmer would awaken a boy in the morning! The dramatic may impersonate only on the plane of the personal and the human, but there is no plane beyond the possibilities of interpretation by the epic spirit. The epic instinct can quote the words of Jehovah and suggest His greatness by revealing the impression made upon the speaker's own soul while sustaining the utmost dignity.

The epic is the climax of all literature, and includes all below it. According to Aristotle, the test of greatness "is a higher truth and a higher seriousness." These especially characterize the epic.

There are various degrees of the dramatic. In burlesque, the actor mocks that with which he identifies himself. In farce, he is caricaturing it. Farce may show greater sympathy or good nature than burlesque, yet the actor still laughs at rather than with men. He is exaggerating. He is concerned, besides, rather with situations than with character. In comedy, the actor laughs with his fellow-men; in tragedy he weeps with them. Tragedy is the highest form of the dramatic, because it calls for a higher seriousness, expresses a deeper sympathy with suffering, and a higher truth of the human soul. In all this there is a gradation of experience. The rank rises on account of the degree of

sympathy. In fact, burlesque and farce are sometimes regarded as illegitimate, because they imply no real sympathetic identification of one soul with another, and hence are hardly to be called dramatic.

But the epic is higher still. It rises out of the mere personal point of view. Its sympathies are broader, and belong to the whole race. The soul rises to higher truth, and stands in sympathetic contemplation of human deeds and endeavors, or the great significance of events. It speaks human words truthfully and adequately, but not imitatively. The epic spirit reflects and mirrors the truth even of human character, but at the same time measures it with the highest ideals of the race. The epic spirit can deal with events both human and divine, and can fulfil the most exalted poetry, in that it can express the impressions produced upon a living soul.

Tragedy is sublime because it deals with man's struggle amid human sorrows, the suffering of the innocent with the guilty, and the mystery of human life and personality. It is great, because it shows so much in such a short space of time. Yet notwithstanding these elements of greatness, the epic is regarded by the best judges as a higher form of literature.

Men usually regard the dramatic instinct as a universal characteristic of everyday life; but they are likely to think of the epic as something rare, and to be realized only a few times in the history of the race. In reality, however, the epic is also found in everyday life. When you see some old man acting oddly, you smile; and when you speak of it to another, you may dramatically portray what he said and did. But if you were to see the man injured by an electric car, how different would be

your spirit in telling the story. To impersonate him and imitate what he did, you would regard as sacrilegious. You have a higher sympathy, and express the whole race's feeling for a man in such circumstances. When any one tells of some old mother, heartbroken over some terrible news, he takes his shoes from off his feet, for he feels that the ground on which he stands is holy. In such cases the speaker rises unconsciously into the epic plane.

Besides, the epic spirit is often present even in dramatic impersonations. Edwin Booth in "Hamlet," Salvini in "Saul," Irving in "Dr. Primrose," consciously or unconsciously rose to the dignity of the epic. In the best dramatic art the true artist rises higher than mere representation and sympathetic participation in the scene, and expresses what is universal and typical.

Does not this explain why readers of the Scripture, even in dramatic passages, instinctively refrain from impersonation, especially of the most dignified characters? Even in undignified scenes, as where Elijah is mocking the priests of Baal, "Cry aloud, for he is a god" (1 Kings xviii. 27), where there is undoubted sarcasm, the reader softens the dramatic elements, or at any rate gives the next clause, "and they cried aloud," with true regret and realization from the higher point of view of the race. In all reading of the Scripture, the epic transcends the dramatic; where this is not the case, the most ignorant man in the congregation will feel there is something wrong. An entirely different impression is made by a reader of a Bible story who has some conception of its dignity, and does not exaggerate the dramatic quotations, but accentuates rather those

clauses which enable him to express the impression which scenes, events, or actions make upon him as a spectator. In giving such impressions he becomes a true representative of his race. Even in the case of Elijah, the reader does not give himself up completely to the portrayal of the character of the prophet, which is the primary aim of the dramatic, but holds himself in reserve, and only suggests Elijah's indignation towards the misleaders of his people, and emphasizes the epic point of view in such words as, "Then the fire of the Lord fell," thus making these descriptions of events the great centres of interest. After the mocking speech of the prophet, the reader adopts a point of view the highest possible to the race, and says with sympathy and regret: "And they cried aloud, and cut themselves with lances, till the blood gushed out upon them." The next point the reader gives with narrative spirit, but colors with sorrow and pity the words, "But there was no voice, nor any that regarded."

The whole story of Elijah forms a good illustration of the epic spirit. His heroic and weird intensity, his passion and earnestness, all partake of the epic spirit. He has been the type of the reformer and the prophet in every age.

But still more than the character of Elijah the events are epic, and the reader must show the impression which every event makes upon him. Decidedly dramatic as the scenes and characters in the story may appear, the reader must be himself; he must realize every situation as a sympathetic spectator and reveal his own impressions.

Such illustrations as these show us that the most

dramatic passages in the Bible are in direct connection with the epic spirit. Even the dramatic itself, if used in dignified narration, must be justified by the epic spirit of simple descriptive or narrative clauses. The dramatic calls for representation in giving quotations, but the reader must express his own point of view. If dramatic personation is given at the expense of dramatic participation, the noble spirit of the passage is degraded.

In the 9th of John, when we describe the act of the Pharisees who cast out by force (v. 34) the man whose eyes had been opened, we are justified in dramatically representing their spirit; but the next clause (v. 35), "Jesus heard that they had cast him out," must be given the epic spirit in direct opposition. These words must be read with a slower movement on a lower pitch, with deep intensity and wonder at the Master's tenderness. From the dramatic point of view this clause would be slighted; at any rate, the false dramatic which deals only with quotations would entirely overlook it or give it as a matter of course. But the true harmonious movement of the story, in short, its epic spirit, demands that this reference to the Master's finding the discouraged outcast should be given the greatest emphasis. This clause must be given such epic dignity as to transcend the abnormal and antagonistic utterances of the Pharisees. In the dignified rendering of noble stories it may be stated as a law that the epic must transcend the dramatic.

Observe again, from this point of view, the story of the rebuke which Nathan gave to David (2 Sam. xii. 1–14; see p. 75). Nathan would give his imagined story in a neutral, narrative manner. The reader is

irresistibly led on to a dramatic interpretation of David's anger. Cases like this, where the real sympathy is not with the character whose words we are quoting, require the dramatic spirit. The dramatic is objective, and represents the facts in the case just as they are. Such objective truthfulness here is a necessary part of the story. But in the last clause, when Nathan says to David, "Thou art the man," the reader passes into a totally different spirit. With slow movement, low pitch, and an intense texture of voice, he expresses his feeling of regret. Notice also that in this last clause, we do not dramatically impersonate Nathan, as we do David. The reader gives what may be called an epic impersonation; he does not regard the manner in which Nathan gave his speech, but interprets rather his deep regret for the king, pity for his downfall as well as indignation for the sin, in speaking the words, "Thou art the man!" In such a clause, our thought centres on David rather than on Nathan. We feel the condemnation which awakens in David's own soul. We have no feeling of anger or resentment. The appeal is to David's conscience and his higher nature. The truth must be spoken as coming from above, not from any personal point of view. For this reason there should be a long pause after "Thou," to gather up and intensify our sense of David's downfall, and our awe at Divine justice. The representation is rather that of the universal human spirit, or the spirit of right and truth. The reader is as much himself as he is Nathan. His emotion of regret and awe is his own, because he is in the racial, or epic, point of view.

As another illustration, note the story of the Temptation (Luke iv. 1–15). Here we contrast the character

of the devil with the character of Christ. We dramatically portray Satan, for we must necessarily show our lack of sympathy for him, and yet must truthfully show his character and words. A Scripture promise is quoted by him for an evil purpose, and the reader does not approve of it. To give it, as is often done, with approval, totally perverts the meaning. But in giving the words of the Master, the reader maintains the most sympathetic attitude; so sympathetic that he does not think of his mere manner. His point of view is deeper, broader, more racial. In fact, the attitude toward Satan is dramatic, toward the Master, epic. One is dramatic personation, the other is epic realization. In the last verse, which must be decidedly epic, we express tenderness and dignity. If the reader observe himself, he will find that he instinctively gives these words more like the words of the Master. The great contrast is between the words of the devil and those of Jesus.

The over-emphasis of the dramatic element in all vocal expression has caused readers to fail to distinguish between dramatic and epic sympathy. In telling a story in everyday life, as well as in rendering the highest literature, we are compelled to quote accurately; that is, to give an objectively truthful narration of the facts, without expressing our own personal sympathy. In fact, men are more apt to adopt the dramatic point of view in mischief or sarcasm, or wherever there is a lack of genuine personal sympathy. The epic, on the contrary, demands the expression of sympathy in its highest and truest sense. From this we see that the dramatic is lower than the epic, and is necessarily included in it. In a dialogue like this between the

devil and Jesus, it is the prevalence of the epic spirit which causes the words of Jesus to be given with sympathetic awe. As has already been shown, we can quote the words of another, and not represent his manner, but convey our own impressions as if we were hearers and express the feelings that are awakened in us by his thought or even manner.

The universal misconception of the epic spirit is surprising. Readers are always striving for the dramatic, as if that were the acme of human expression. I once complimented a public reader for what I called the lyric power shown, which seemed to me rare in our public reading and of great importance. She was actually offended, and said: "I am dramatic, not lyric. Lyric is weak and will not succeed with the world. Your criticism is most unjust." But if we rarely find a public reader who has a proper conception of the lyric, still more rarely do we find one who realizes the epic spirit. We are told in the Life of Mrs. Siddons, that at eight years of age she delighted to read aloud from "Paradise Lost," and it was her lifelong ambition, though never realized, to read Milton in public. I venture to assert that it was this exalted conception, this long dwelling on the epic spirit and effort to grasp epic situations, that made her the queen of tragedy.

Even readers of the Bible unconsciously make the dramatic rather than the epic the standard. Nearly all elocutionary training centres in the dramatic. Possibly this is natural, because the dramatic is more easily understood on account of its being on a lower and personal plane, but the interpreter of the highest literature, especially the interpreter of the Bible, if he would

adequately present the great message, must realize the epic spirit.

It may be helpful to some, in treating of the epic, to contrast it also with the narrative or descriptive.

In Exodus iii., the fact that Moses was keeping the flocks of Jethro his father-in-law is a simple statement without significance. But after a few clauses we pass to something higher. There is a far more spiritual suggestiveness, and when the voice out of the burning bush speaks to Moses, and the ineffable name is given, all becomes intensely epic. In nearly all the stories of the New Testament the beginning is simply narrative. In the story of Lazarus (Luke xvi. 19–31) the reference to his lying at the gate of the rich man awakens the ordinary sympathy with human suffering; but the reader gradually rises into a higher phase of the dramatic and later into the epic spirit, which reaches its climax of wonder at the words, "If they hear not Moses and the prophets, neither will they hear though one rose from the dead." Here the dramatic spirit is not possible. Mere narration is out of place. The profound sense of awe in the heart of every true reader rises to epic dignity. A frequent contrast is found between the simple, colloquial introductions to miracles or parables and the sublime applications or climaxes of the illustrations or descriptions, which give the significance of the events.

With the epic spirit in the Bible as elsewhere, lyric, dramatic, narrative, and didactic elements are always united. The epic spirit is simple, appearing in fragments, in specific sentences or clauses; and the reader must be sensitively alive to the greater dignity, to the

wider spiritual significance, of such phrases. In general the more dignified a passage the greater the predominance of the epic spirit.

In the vocal expression of the epic, there are an unusual accentuation of pause, movement, intensity of touch, and all the elements of rhythm; an intenser color of the voice, and a higher union of all the expressive modulations, as there are a higher harmony and sympathy.

The reader of the Bible must be careful not to form the opinion that the epic is so exalted and dignified that it is inflexible and monotonous, and eliminates the usual elements of expression. The opposite is true. The more epic a passage, the more abrupt and intense the transitions, the greater the changes of pitch, the longer the inflections, and the more significant the pauses. Every modulation is to be accentuated and none eliminated.

The reader of the Bible must avoid the temptation of giving even the words of Christ monotonously or even all alike. The more noble the expression, the more dignified the thought, the more intense and more sublime will be the changes in feeling. Especially will there be greater changes in the rhythmic pulsations of the voice. It is an impressive lesson to arrange side by side many different emotions which are expressed in the utterances of the Master. What regret is in His words, "How often would I have gathered your children together as a hen gathers her brood under Her own wings!" What approval in "Go in peace!" What sorrow in "O Jerusalem, Jerusalem!" What sarcasm in "Go tell that fox!" What indignation in "Ye offspring of vipers!" What tender sympathy in "Woman,

behold thy son!" What sorrow and pity in "The cock shall not crow before thou shalt deny me thrice!" What a confidence in "I, if I be lifted up, will draw all men unto me!" What solemn warning and regret in His "Beware!" What persuasion in His "Come unto me all ye that labor and are heavy laden!" What wonder and admiration in "I have not found so great faith, no, not in Israel!" What infinite love in "Father, forgive them, they know not what they do!"

We may find an illustration of the epic spirit in any Bible story to which we may open. In the dramatic rebuke which Elisha administers to Gehazi (2 Kings v. 25–27) the earnest reader identifies himself sympathetically with the attitude of the prophet. Elisha's indignation that the great lesson which he had intended to convey to one of the great leaders of the world had been vitiated by the selfishness of his servant, leads the reader to a dramatic point of view. But this must be only temporary. The real impression is given later. As we contemplate the doom which follows the servant's wrong-doing, after a long pause and change to a lower key and slower, stronger movement, we should render the final remark with intense regret and epic dignity, "And he went out from his presence a leper, white as snow!"

Take another illustration, the story of the destruction of Sodom (Gen. xviii. 22–xix. 29). Abraham's real desire is to save Lot; but in his prayer he pleads for the city as a whole and founds his prayer on the Divine justice to "the righteous that are therein." When the request is narrowed down to ten, he can go no farther in his petition. His faith can ask no more, for he feels

sure that in all that city there must be ten good men. Omitting verse 5 (xix.) the reader can bring out certain epic elements in the story and give unity to the whole by making a long pause after the events are given. Then let him slowly and suggestively read verse 29, "And it came to pass that God remembered Abraham!" In this way the reader emphasizes the fact that Abraham's prayer was really answered, that the Divine hand was behind all of the events, and so the whole story is lifted to an epic level.

The epic must be revealed in the spirit, not in the letter. Explanation and definition are inadequate because as a form of art the epic can only be explained by art. Without the epic instinct, the vocal interpretation of the highest literature is impossible. The epic brings the dramatic, the lyric, and all other elements into a higher unity. With our dramatic imagination we appropriate the experience of men, and enter into different points of view; but in epic poetry we come to a higher realization, the realization of ourselves and of the race. To be one's self, and to express it, is the climax of vocal expression. To apprehend the universal in the individual soul is the highest aim of human art. No man can rightly read the Bible without being truly and genuinely himself. He must rise higher than the dramatic impersonation of his fellow-men; he must suggest rather than represent what they think and feel; he must himself stand face to face with the eternal purposes and measure by these the significance of the smallest event he narrates, and by his voice express simply and sincerely the impressions made upon his receptive soul.

XII. THE ART OF THE MASTER

Art is a universal element in human nature, and necessary to human development and progress. "Without art," says William Winter, "each of us would be alone." Language on the plane of prose can convey mere commonplace truths or facts. To express the deeper relations, to answer the higher demands of man, require some form of art. The soul's questions, it has been well said, cannot be answered with mere words; a "question of fact can be answered only with things."

A proof of the universal and necessary function of art is shown by the circumstances that the Master himself was compelled to employ it. Many were surprised that He spoke truth in parables; but He explained His reason to be "the hardness of the heart." His message was too subtle to be presented directly on the commonplace plane. Truth is so spiritual that it can only be intimated. Hence the necessity of an art form to create conditions favorable to its reception.

Art is not a sign-board on the one hand, nor a puzzle on the other. If it is a finger-board, it points toward the infinite and the eternal, and cannot be read at a glance. It appeals to that which is deeper than the eye. It is not a mere lesson that can be conveyed directly to the intellect and be understood at once. It is a road mounting to a higher plane that must be

travelled. It never pleases on the lower plane. In proportion as it attempts it, it is not art.

The profounder the truth to be conveyed, the more is an artistic medium necessary; for any one can see that mere words or language on the commonplace plane can suggest only a new combination of old conceptions. Emerson has shown in his essay on "Poetry and the Imagination" that the imaginative creations or the poetic faculty are the first means enabling men to regard things as significant, and to turn their attention from the material terminus of the universe toward the central Spirit. It is imagination which enables us to look through appearances to the spiritual cause.

We find further, that the artistic method is more necessary in proportion to the misconceptions and prejudices of those to whom the truth is uttered. Where men look at mere facts and think they understand them, art is necessary to awaken them to a sense of their misconceptions of spirit. Prose and the commonplace deal with the letter; it is the imaginative and the poetic which put us on the path to the appreciation of the spirit.

A deeper, more artistic, rather than theological study of the manner of the Master would be of infinite value to us. His parables possess all the characteristics of a work of art; they are full of dramatic and epic elements, have in them story, pictures, situation, and clearly drawn characters. Thought, reflection, emotion, and moral application are all combined in living unity. Their spiritual and moral uses do not detract from their artistic value.

As the parable appeals to and awakens the entire

nature of the man, the harmonious unity, the coördination of elements which belong to all art, are needed to interpret it. Misinterpretations of the parables have resulted chiefly from regarding merely one aspect, one sentence, or one clause apart from its connection. This violates the laws of all interpretation. By taking proof-texts isolated from the context, the Scriptures can be made to prove anything. The Master has embodied the truth in an artistic form so that not only misconceptions or perversions may be prevented or corrected, but also that the contemplating spirit may gradually arrive at the deeper meaning of the teaching.

In the interpretation, therefore, of a parable by the voice everything must harmonize with one situation and central idea. A work of art is an organic unity. As in an organism all parts must be coördinated and act in unity, so in the parable as in any other work of art, an emphasis which destroys the artistic unity is wrong. According to Delsarte we can test the adequacy of any expression by exaggeration (see p. 322). If the accentuation of any element emphasizes the completeness of a parable and makes it more impressive, the true centre has been found and exaggeration will only show increase of power. But if the interpretation be one-sided, exaggeration will show disproportion and prove the interpretation to be wrong.

All art is the expression of life, a creation in obedience to the laws of nature. The primary law of life is from a centre outward. Any interpretation which makes a part of a parable appear mechanical or strained violates the law of life, which is the supreme law of art. The vocal interpretation of the parable must

suggest a living centre about which all parts radiate. A parable is not abstract. The characters live so as to touch men on the plane of real life. It is like a picture; every part must be felt at once, or its meaning will be warped.

The art of the Master suggests to us another topic. What were the characteristics of His delivery? How did He himself speak one of His own parables? What were the characteristics of the delivery of the Sermon on the Mount? In this matter we are not left wholly to conjecture. We have a few references at least which allude to His delivery. At the close of the Sermon on the Mount, it is said by the writer, "The multitudes were astonished at his teaching." The word "teaching" was formerly translated "doctrine," as if referring to the substance of what He said. But that the writer referred to His delivery is shown by the words that follow, "for he taught them as one having authority and not as the scribes." His unaffected sincerity and earnestness showed Him to be one who spoke with the authority of personal experience. He spoke what He knew, what He felt and realized. This is the only authority in expression.

There are many references to the effect of His manner. Before His majestic bearing the Roman soldiers, when they came into the garden to arrest Him, fell back. We find often in the Gospels such remarks as "Never man spake like this man," "They were all amazed," or "They were astonished at his teaching." The Greek word means the act of teaching and must refer to manner as well as matter.

But more than this, we have a reference even to the

very subject of this book, the impression produced upon a congregation by His reading of the Scriptures. We are told, "The eyes of all in the synagogue were fastened upon him." And again, "All bare him witness and wondered at the words of grace that proceeded out of his mouth." These words must refer partly to the manner of His reading, for what He said in exposition of the reading caused a total change: "They were all filled with wrath."

To one who will gather up the fragments, a picture of the manner or expression of the Master can be formed by the imagination. That nearly all have some ideal of His marvellous manner is shown by the fact that rarely is a Bible reader so lost to epic instinct as not to interpret the Master's words with dignity and impressiveness. The inflections are straight, the touch more definite, the changes of pitch more regular, the pauses longer, and the movement slower.

All the principles of Bible reading may be summarized in the interpretation of the art of the Master as illustrated by that gem of all the parables, the miscalled "Parable of the Prodigal Son." This title is poor because it directs all attention and blame to the younger brother; but the older brother never repented, and his attitude toward the father was as bad or worse.

This parable is full of dramatic elements and reaches the dignity of the sublimest epic.

Much ingenuity has been shown in explaining certain parts of the parable, but ingenuity is dangerous in art. The greatest art is simple, and this, the sublimest of all works of art, is preëminently so. We must accept the story and characters as genuine, imaginative creations.

This is not an allegory; it is a drama of human life. It is more than dramatic. It brings us to the realization of two types of men and God's attitude toward them. There are two ways of becoming a sinner, — by exuberance, the fault of the younger brother, and by repression, the fault of the elder; but infinite love forgives both.

The word "sons," though a centre of attention, must not be given too great accentuation, as that might imply the existence of daughters. To give emphasis to the word "man" would imply that some beast had two sons. Such a simple narrative requires no unusual emphasis; all the centres of attention should be shown harmoniously by rhythmic accentuation, inflection, and touch, but should not suggest antithesis. Undue lengthening of an inflection especially suggests an antithesis, expressed or implied. "Younger" requires accent to direct attention, as the centre of the first half of the story. The Greek word is out of its regular place, and hints at emphasis. "Portion of goods" is a new idea. The falling inflection on "divided" indicates simply that the father complied with the request, but there may be also an accentuation of the idea of "living." Was the younger brother antagonistic? Can the reader give a delicate hint of his self-confidence? Certainly the father's answer should be colored with regret. He already realizes the son's mistake. The father's unchanging love is the sublime centre of the parable, and is, of course, epic.

We have (v. 13) a natural sequence of events, the mind being successively concentrated on "together," "the journey," and especially the "far country," and

the pause and change in movement suggest that far country which is only in the soul.

In the next clause the chief attention is given to "wasted" with a deeper coloring and slower movement and with climax on "riotous living." A slight coloring of regret may be shown on "wasted" or of condemnation on "riotous living," but extreme and frequent changes are apt to cause chaos in noble art. The emotions begin now to be more defined; not mere facts are expressed but strong impressions.

There are various ways of reading the next clause, — possibly the best is to give it very slowly. The word "famine" needs a long pause after it. It needs to be apprehended, the impression of it taken home, and the rest subordinated. There should especially be no emphasis on "that" or "land." The famine was not literal as in any land — it was worse than a famine of the body. In this account, should there be sympathy or indignation? The epic dignity and central lesson of the whole are better emphasized by expressing regret. Reproach can be best given in that way. The reader of the Scripture is not a judge; he is sent not to condemn but to proclaim a message from one who said that he came that the world might be saved.

"And he began to be in want" should be read with a long pause after "began," with deep feeling, strong touch, long inflections, pauses, and slow movement. The word "want" should be contrasted with his former abundance and wealth. The slowness of movement shows the depth and significance of his condition. "Citizen" introduces a new character and a new stage in the story, but this is not of great importance. The

word "swine" more than anything else shows the climax of degradation; if we remember the Jews' contempt for pigs, which were considered unclean, we can realize a still greater antithesis to his former luxury. There should be a pause before and after "swine." The word "husks" should be followed by a pause, in order to indicate strong feeling. Renewed emphasis on "swine" may possibly suggest that he envied them their food. "No man gave unto him" marks the climax of his isolation and fall. No one gave even enough thought to him to afford him that ministry. This clause should be read very slowly and sympathetically. The epic spirit and unity of the whole story demand that we feel for his desertion. The story so far is perfectly human; the result is something to be deplored rather than to be condemned. It is our own spiritual case that is being described. We can express the dignity of the Divine only by being perfectly human in our sympathy.

"And when he came to himself" should be read slowly. Himself, the first word in the Greek, should be strongly accentuated. Sin is a violation of the divine order, and in coming to himself, he came to a realization of his condition, to the meaning of his life and of his departure from his birthright privileges.

In the phrase "hired servants" some readers accent the word "hired." Did he wish to become a servant of the lowest class, hired only occasionally, having no permanent home with his father? Did he mean, "How many of my father's meanest servants have bread enough and to spare?" Possibly we might translate, "How many hirelings of my father," a hireling being lower than a servant. In the quotations from the younger

brother, the reader must not literally impersonate, but dramatically participate in the situation, or rather epically realize his own experiences. "I" is emphatic. Note the force of a pause after it. It expresses surprise at his own conduct. It shows an awakening realization of his condition, the very opposite of egotism or selfish calculation. "Perish" should also be forcibly accentuated.

The tones of the voice must give the spirit; the spirit, not the letter, gives dignity. "I will arise and go to my father" should be read slowly, with each point strongly accentuated. Those at home were the last ones the ragged outcast wanted to meet. What could be more humiliating to his pride? His confession is subjective and intense. "Sinned" is the key-word. Some quibble about his repentance after he had gone to the extreme. His "coming to himself," however, implies that his repentance was genuine. "Heaven" and "thee" both require strong touch and inflection, to show that his repentance was sincere and all-sided. The movement and color of the voice should indicate the heavy load upon his mind, and should suggest that he took the only step a soul should take. "Hired servants" should again be accentuated, in order to express his humility and willingness to take the lowest place. There was not the slightest thought or dream of the welcome that awaited him. Notice the fine antithesis between "son" and "servants."

"He arose and came to his father" should be read very slowly, the rhythm strongly accentuated, a pause after every accentuated touch or centre of attention.

The word "but" is one of the greatest words in

delivery. It plays an important rôle in the parables. It always indicates a change in emotion or situation. Here it indicates a species of surprise. "A great way off" has the precedence in the Greek, and should be accentuated strongly by inflection, pause, and color. "Father" is implied, not emphatic. The parable is not about one son but about two sons; yet still more is it a parable of a loving father who treated both boys with equal tenderness. The actions of the father must be given with great epic dignity, but there must be a certain color resulting from the joy and love that dominated him.

The son's speech to the father, given with great feeling, was not completed. There should be a rising inflection on "son," to indicate this incompleteness. In the Greek, the words "father" and "son" are brought into close antithesis, implying an interruption which cannot be translated into English, but the spirit of which can be expressed by the voice. In giving the confession he would be more excited than when he first made his resolution. There must be no whine; all modulations of the voice must indicate great depth of feeling. "Servants," in the next verse, possibly has some slight accentuation, but the strongest attention should be directed to the unexpected words "robe," "ring," and "shoes." The mere words, however, are of little consequence; excitement, joy, and intense love should permeate all. We should be careful about accentuating "hand" or "feet," as these are the natural places for the ring and shoes. The "fatted calf" and "eat and be merry" show a progression of acts, and should be touched saliently and pointedly. Then with

deeper feeling and love, "This my son was dead, and is alive again." The antithesis should be strong but not intellectual. His love is deep and sacred, and there is epic dignity in the expression of his feeling at the wanderer's return. "Kissed" is emphatic in the Greek, implying love and tenderness as well as pardon.

The clause, "They began to be merry," should be spoken slowly; the father's long waiting is ended, and the whole household shares in the joy. Note the repetition of "began." Everything is but a beginning in relation to human character.

A total change in color and movement and method of emphasis now ensues. The intellectual and melodic elements of inflection and change of pitch should be made salient, the better to indicate the new aspect of the story. The emphasis is upon "elder" and "field," which should be strongly inflected, with a slight pause after them, to indicate the change in situation, and the reason also for what follows.

We must realize the elder son's point of view, and give "music and dancing" with a suggestion of the surprise and wonder which he would naturally feel. We must, however, not anticipate his antagonism. Events must be presented only as they happen. All art, and this especially applies to reading, lives in the present. "Servants" is slightly accentuated to indicate our surprise that he should not rush at once to share his father's joy. Is there not here a delicate hint that he also is in "a far country," "in the field," in a double sense? The reader must not, however, express extreme astonishment at the elder brother's conduct. As a sympathetic spectator he begins to have

a suspicion and dread, but must not anticipate so far as to condemn.

What emotion dominated the servant in giving the information? It must have been joy. He says, "thy brother." The point of this part of the story is the elder brother's unnaturalness, which is accentuated in order to show the unnaturalness of the scribes and Pharisees. The story demands his isolation. He is the only one who does not welcome home the repentant sinner. There should, therefore, be a delicate dramatic hint of the servant's joy. We must realize the importance of what we may call dramatic exegesis. Passage after passage in the parables and elsewhere can be found where there is no verbal method of determining questions of vocal interpretation. There must be most faithful study of critical comment to obtain the point of view; but after all that criticism can give us has been found, then the dramatic and epic instincts must have their voice. Each art has its own plane of truth, and reveals what no other art can ever say. "And he was angry" brings us to an important epic climax. This must not be given as mere description; the reader must reveal his impressions, surprise, and disappointment at the fact. The rendering of the parable demands that the reader shall be himself, that he shall be an interested spectator, and every event described must be given as a vivid impression on his living soul. The clause must be read slowly, and must express our sorrow at his inhumanity. A shock is shown by silence, and silence follows here the word "and," also the word "angry." There must be a complete break in the rhythm and

color. In fact, every vocal modulation must be contrasted with all that precedes in the parable.

In the next clause, "And would not go in," there may be some indication of his spirit rather than the reader's own feeling about it. It may be given with a little indignation. The movement should increase or decrease. Everything must be given from the human point of view. We find here one who sinned by repression. The man who crushes out all his nobler impulses till he is angry when his lost brother has come home, who has no welcome, but on the contrary anger and antagonism, is one who has perverted the very foundations of his nature. There is no doubt, at any rate, which of these two classes the Master meant to condemn, and which He intended to encourage. It was His message of hope to the downtrodden and despised, those who through sin had been brought to want, and His condemnation of the murmuring, respectable members of society who were sneering and saying he receives the unwashed and "eateth with them."

Now we come to the heart of the parable, "His father came out and entreated him." This should be given with great tenderness, for the father had the same attitude of tenderness toward the second son as toward the first. The father, it must be remembered, is the centre of the parable. The loss of the true point of view, or perspective, is a sad example of Biblical misinterpretation.

In the answer of the elder brother to his father, we come into direct dramatic realization of his spirit. Here there must be a suggestion of personation, or representation. In the descriptive clauses, we may give either our own feeling or the elder brother's. There is an

opportunity for dramatic participation or the epic spirit in these clauses, and we may choose our own point of view. His anger, however, must be treated with dignity. The epic spirit of the story requires us to be surprised at his course, and this surprise must affect even the manner of quoting his words. He must not be imitated nor completely represented. Still his spirit and feeling must be truthfully and dramatically suggested. The elder brother would no doubt emphasize "years." He would especially emphasize "kid" as not so valuable as calf. The word "my" may have something of emphasis; though there is some doubt of his having any friends of the genuine type, as the coldness of his heart would repel rather than attract all except a few who sought favors. He does not speak the word "brother." "Thy son" indicates a sneer. He could have hinted no worse insult. A sarcastic, staccato accent on "harlots," "him," and "calf" indicates antitheses. The movement and color should indicate his anger.

At verse 31 there must be long pauses, great change in movement, color, and a lower key to suggest the dignified bearing and love of the Father. In the last verses the epic spirit must directly oppose the dramatic character and lack of dignity in the speech of the elder brother. The father's nobility and the elder brother's meanness are strongly contrasted. "Son" in the original is a term of endearment, "my boy," "my child," and is indicative of great tenderness. The father's speech must be given with sympathy and control of breath, and very slowly; subjectively, too, for he is talking to us and stating an absolute truth for every soul. The word "ever" is very emphatic, and requires a long pause after it.

The phrase "thy brother" should have a peculiar sympathetic emphasis with a pause after it as a gentle reminder, but it should not detract from the great emphasis on "dead" and "alive again," "lost" and "found." The whole speech must have great intensity and dignity in color, texture, and movement. The Master evidently meant that the welcome to one, and tender appeal to the other, should both show the love of the infinite Father.

The parable is often strained. Some go so far as to say that the father had no right to take anything from the elder brother's portion and give it to the younger. This makes the figure "go on all fours," and loses completely the point of the parable. All the gifts of God belong to every soul who will receive them.

To render this parable requires an appreciation of both the epic and the dramatic spirit. It demands also all the possibilities of the voice. Every modulation is needed. It must be read very slowly, and there must be frequent pauses. There must be constant change of pitch and, at certain points in the parable, the transitions must be very extreme and decided. The different emotions must be accentuated. The spirit of the younger brother's repentance and of the elder brother's antagonism and of the father's love for both must be shown. The expression of each character should be definite and true, but should be presented in the epic spirit, rather than in the descriptive, narrative, or dramatic. The reader's realization must be behind everything. Every event must be given the sublimest and most typical character possible.

This story may be regarded as the noblest work of art

in the world. It reveals the sublimest truths in the simplest way. It suggests the infinite love of the Eternal Father and His attitude toward the two kinds of perversion among His children, and appeals to the profoundest depths of the human soul.

The reading of the Scriptures must never be perfunctory or merely formal. It should not be a mere authoritative presentation of facts or proclamation of words. It is a revelation of the deepest life of the soul. The reader must live his ideas at the time of utterance. He can never be neutral or negative, or merely a mouthpiece. Truth is potent in proportion as it is lived, and vocal expression, more than all other modes of expression, is the revelation of the present. It can never be recorded, because it is the living manifestation of the life of the instant. The reader, when presenting the words of the Infinite, can only reflect them from his own soul. He can manifest to others the impressions made upon his being. But when one soul is made to feel that another soul is hearing a message from the King of kings, he too bows his head and hears the voice of the Infinite speaking in his own breast.

XIII. LITERARY SPIRIT AND VOCAL EXPRESSION

These literary forms are not artificial inventions, but are unfolded from the human spirit as naturally as the flower from the plant. The mode of expression in each form is primarily determined by the spirit that causes it, and is necessary from the nature of human imagination and feeling.

Another determining factor is the nature of the subject. One theme is necessarily didactic; another narrative; another lyric or epic. Still another element is the relation of the speaker to his audience or to his purpose. If a man is trying to rouse or move his fellowmen, to persuade them to a higher course of action, he is necessarily oratoric. If he is endeavoring to portray the character of his fellow-men, to represent with objective truthfulness human action, feeling, or character, he must necessarily be dramatic. If he is dealing with a truth with which his audience is unfamiliar, against which they are prejudiced or for which they have no preparatory experience, he must use illustrations and figures, the parable or the allegory.

These forms of the literary spirit are so organically related, one of them so often changes to another in the same paragraph or even sentence, that it is difficult to define them in words. To be realized they must be felt. As forms of art they can be realized only on the

artistic plane and by the action of the artistic faculty. There is need, therefore, of some artistic means of realizing and interpreting them.

Whatever method is chosen, it must necessarily be artistic. To realize such literary forms we may write a story, make speeches, compose dramatic dialogues, or create epic situations or scenes. Writing is important, but especially in its higher aspects it is difficult if not impossible for many. Even if it were possible, it would still require some sympathetic method to prevent mere formalism or critical fastidiousness. A true method must cause sympathetic realization of the living actions of the faculties of the man in each form.

The best method of realizing the true nature of literature for one's self, or of interpreting its spirit to others, is by means of vocal expression. This brings into activity the artistic faculties; it is the use of man's natural and primary languages. More than all other forms of artistic endeavor, vocal expression brings into harmonious activity all the faculties of the man, and mirrors his whole life. It genuinely tests thinking, awakens imagination, causes the right sympathetic attitude, and requires a conception of truth and the right emotional or sympathetic response to it.

Great literature implies not a printed page but the human voice. Accordingly, the one great need in the study of any form of literature, especially of the highest and most exalted, is the right study of vocal expression. This prevents a cold critical estimate, and secures a deep realization. A man who cannot read aloud and interpret an exalted passage of literature can hardly have the profoundest impression of its nature.

On the other hand, without thorough study of literature, vocal expression tends to become artificial and superficial. The study of both must necessarily be united. Separation superficializes and degrades vocal expression on the one hand, and on the other prevents the appreciation of the real nature of the literature.

The adequate rendering of the narrative spirit requires interest. The story is a transcript of life. Hence the events must be relived. If the story be treated as abstract and not a part of life, it ceases to interest. Events should be told as something new. Everything must happen.

The didactic spirit requires the accentuation of thinking. Next to life itself, thinking is the joy of the human heart. The reader in every kind of passage must accentuate his own attention and dominate that of others. He must not only think himself but cause others to think.

The oratoric spirit implies purpose. It suggests one soul trying to move or persuade others. It implies greater interest, greater attention, and more passion than either narration or instruction, because oratory requires a soul to be dominated by exalted motive.

The allegoric spirit gives life and personality to a thought, truth, or fact. It requires both generalization and intense and concrete imaginative conception. It implies deep and profound thought, and perception of the complex nature of the human soul. The allegoric paints the story with didactic and dramatic elements. Its vocal expression requires breadth of thinking, united with intense imaginative activity.

The lyric spirit is the intense, personal realization of

a single situation or idea, and implies the existence of deep emotion. It must make up for the movement of narration and dramatic action by intensity of gaze. The rhythm is a direct pulsation of feeling; is controlled by subtle discrimination of ideas. The emotion in a lyric is sustained and nearly always personal. True worship is always lyric. The soul must feel for its own sake, and must come into relations with the infinite in a certain sense alone.

The dramatic spirit is the expression of one man's realization of the truth as seen from the point of view of a fellow-being. It gives truth and expression in relation to character. It implies an identification of the reader with each person speaking. He must himself become so creative as to see things from the point of view of some member of the race.

The epic spirit is the most exalted form of poetry. It implies intense realization of human experience from an ideal point of view. The reader must become a participant in the scene portrayed; and events, characters, and thoughts must be imagined by him.

The lyric implies personal realization. The dramatic is the realization of the individual character of men; but the epic is the typical ideal, and is its apprehension from the point of view of the race, or the universal ideal of mankind.

III

THE TECHNIQUE

XIV. RHYTHMIC ACTIONS OF MIND

HAVING studied the literary forms of the Bible and observed the variety of human experiences causing them, let us next turn to the actions of the mind in thinking and feeling and to the modulations of the voice by which these actions are expressed. A general conception of the Message is not sufficient. Character may be appreciated, and yet have little or no effect upon expression through the voice. Every idea must be conceived and every experience felt; every thought must be imagined and every situation relived. But this is not enough; the vocal language must be mastered before the voice will be naturally modulated and directly and truthfully express thought and feeling.

Vocal expression is the revelation, and more or less the spontaneous effect of thinking, command over which must be first acquired. Mechanical rules and imitation interfere with the direct effect of thinking and feeling upon their natural agents. Therefore we must search for laws and principles grounded in the action of our own thinking and learn to obey them.

All mental actions, such as concentration, vision, discrimination, change in point of view, the methodic choice of objects of attention, and grasp of situation, can be consciously accentuated by the mind itself. Attention can be prolonged, thinking made more intense and more logical.

In order to accentuate any mental action, however, especially for the purpose of expression, it is necessary for us to have a language. An idea or feeling is a spirit in prison until some linguistic door is open, and words are not the only nor the most immediate linguistic agents of mental activity. The primary channels for the manifestation of thought and emotion are the natural languages. At any rate, so close are the natural signs to the mental actions they express, that the immediate accentuation of the process of thought is greatly aided by the responsiveness of the natural languages. As a tree requires leaves in spring, so do the awakening of the imagination and the spontaneous, living energy of the mind require free expression through voice and body. As the accurate use of words brings clearness and definiteness to thought, so the mastery of voice modulation will bring fulness of life, vigor of concentration, and decision in the sequence of ideas. The finding of the right word is usually the finding of the right idea, and the securing of a right vocal expression is primarily the securing of a profounder apprehension of that idea. Thus the problem of improving vocal expression depends primarily upon the ability to accentuate the elemental actions of the mind, at the same time developing a sense of vocal form. Vocal expression is thinking aloud.

The primary characteristics of thinking are the concentration of the mind on one idea, and then a simple leap of the mind to another, where there is renewed attention, and so on. That is to say, all thinking is primarily rhythmic. If we observe the actions of the mind in thinking or in recalling some interesting scene, we find the mind proceeding by a series of pulsations. Atten-

tion seizes upon one subject, and then leaps to another and another. We find this characteristic even of musing, where the mind drifts passively; but in more consecutive thought we hold our attention longer upon each idea, and exercise more care in choosing the next, or exercise critical oversight directing our thoughts along a definite path. To improve delivery, accordingly, it is first necessary to study, to accentuate, and to reveal by the action of the voice, this rhythmic pulsation of the mind in thinking.

This rhythmic mental action is consistent with the universal law of nature — force everywhere in nature acts by pulsations. Nature is rhythmic. The bird flies rhythmically; the stream flows rhythmically. The dropping of water, the wind, the storm, all exhibit action and reaction, alternations of activity and passivity; and in the action and reaction there is always proportion. Day and night, summer and winter, the stars in their rhythmic orbits, all obey the same great law. The alternation is especially manifest in all organic life. The heart beats rhythmically; the lungs breathe rhythmically. Even the subconscious processes of the organism are always rhythmic. Without rhythm there is no life.

The rhythmic action of the mind in thinking is no exceptional fact, and to develop any form of expression this rhythm must be accentuated and expressed through the voice.

To become conscious of the rhythm of thinking, read the prayer of Habakkuk (Hab. iii. 2–19) slowly, intensely realizing each idea. Concentrate the mind with great vigor upon each successive idea, and give every

consecutive phrase with one movement of the voice, or only one point of definite accentuation, and note the effect. Each phrase should be given also with unity. If the reader keeps himself aloof from the passage, rendering it with anxiety lest he may interfere with its intensity or with any kind of external reverence, the result will be unimpressive. On the contrary, if his mind seizes the ideas energetically, thought and feeling move together with strong rhythmic pulsations.

XV. RHYTHMIC MODULATIONS OF VOICE

WHAT effect do these primary actions of the mind have upon the modulations of the voice? Expression also becomes rhythmic in correspondence with the rhythmic life of the mind. Thinking is cause, expression is effect; and if the cause be rhythmic, the modulations of the voice, when free from constriction, must be rhythmic also.

The successive concentrations and progressions of the mind cause alternations of silence and speech. In natural conversation or reading, "silence is the father of speech," and there is a rhythmic proportion and unity between silence, or preparation, and expression, or speech. In silence we take, and in speech we give, each successive idea.

Mere silence and speech may succeed each other but in chaotic and unrhythmic fashion. It is only when we receive in silence the impression that directly causes the expression, only when the pause and the speech following it have the relation of cause and effect, that rhythm ensues. When the mind, as is the case with poor readers, tries to take a whole sentence at once, or to give the words as words, or even to present the thought abstractly, the tongue merely pronounces words, and the effect is mechanical. Such wholesale thinking violates the law of rhythm, and destroys expression. No effect is produced upon the breathing

and the body. In proportion to the domination of the rhythm of the mind over breathing, vocal action, and all the elements of expression, will be the genuineness of all vocal expression. Where there is absence of rhythm, there is vagueness of thought and emotion and chaos in expression.

The deepest and most sublime expression must be the most rhythmic. Hence, in the interpretation of the Scriptures, without the dignified pulse-beat, depth of realization cannot be attained or revealed. No more important step in the development of vocal interpretation can be found than the mastery of rhythm.

Rhythm may be manifested in all the elements of vocal expression, but the primary elements are pause and touch. They directly express the alternation between preparation and manifestation, impression and expression, between cause and effect.

1. **Pause.** — To accentuate thought we must think idea after idea, and the mind must have time to concentrate itself upon each centre of attention. The general purposes and relations of an idea are present in the mind, but they are in the background. The more definitely the mind is concentrated, the truer will be the feeling, and the clearer, more adequate, and natural the expression.

The first requisite of all expression is attention, and attention necessarily involves silence. Expression must come out of this silence as naturally and rhythmically as one swing of the pendulum follows another. The reception, the realization, the living of each idea must cause its manifestation.

Pause is recognized as one of the supreme difficulties

in elocution. The reader or speaker must learn to feel the significance of silence. The mind cannot take in a great deal at once. Psychology has proved that it takes time to receive the impression of even a single idea. Let the poorest reader give his mind time to picture and to apprehend each idea, and an improvement in his reading will be seen at once. Reading is an exercise of thinking. To direct attention to phraseology is not only useless but actually injurious. Let the reader, at the very first of all his exercises, be sure that he genuinely thinks, that his attention is intense and vigorous, that his mind moves from idea to idea, and that he gives significance to silence.

One great fault in reading, and one of which nearly every one is afraid, is hesitation. Hesitation is not pause. Pause is an effect of mental activity, but hesitation indicates the absence of mental action. Hesitation implies failure to get the right word, or a loss of the continuity or association of ideas, or it is caused by uttering words before they are filled with meaning, the mind thus being left in a blank. Hesitation shows that the reader, having neglected to pause at the right place, is now compelled to stop at the wrong time. The remedy for hesitation is to bring silence into right relations with thought and speech, to accentuate the rhythm of thinking, and to use silence as an expressive agency.

Pause is the first remedy for the monotonous and meaningless calling of words so common in the reading of the Scriptures. A false reverence for the mere words sometimes apparently prevents the reader from identifying himself genuinely with the thought and situation.

It is not the words that are holy, — it is the meaning, the thought. There is nothing sacred about the letters, the print, or the paper; it is the message that is sacred. The soul's realization of ideas and truth causes reverence.

There is a physical as well as a mental necessity for pause. The reader must breathe, not only to make voice, but also to sustain life. But he who pauses merely to breathe has no control over his vocal expression. The rhythmic life of the mind must be so vigorous that the rhythm of thinking determines the rhythm of breathing. The apprehension of each successive idea not only causes emotion but also establishes the conditions of voice. Taking breath too seldom is a universal fault of readers and speakers, but he who first gets the power to accentuate the rhythm of his thinking and finds the expressive value of silence will have no trouble. He will not find his throat cramped or be weary when he has finished, but the life of breathing will itself be stimulated and he will become freer, even in the actions of his body, as well as more spontaneous in feeling and more at home with his hearers.

Pause has many functions in expression. It shows the connection of ideas. For example, in Luke ii. 16, where the shepherds are spoken of as finding "Mary and Joseph, and the babe lying in the manger," if no pause be made before the reference to the child, the lying in the manger may apply to all three. The picture of the babe in the manger should be one in opposition to Mary and Joseph, and this complete picture is the climax or centre of attention to the shepherds and to us.

We find two kinds of pauses, — the ordinary rhythmic pause, and what has been named the emphatic pause. An emphatic pause may be introduced even in the centre of a phrase before or after the most important word. In the sentence, "I am the door of the sheep" (John x. 7), by making a long pause after the word "door" and subordinating the next three words, we make the thought far more impressive, and have an illustration of the emphatic pause. In reading "he that entereth in by the door is the shepherd of the sheep" (John x. 2), a pause after the word "shepherd" may be both emphatic and rhythmic.

Practise these and other pauses, and then read the whole passage (John x. 1–18). Accentuate the definite concentration of the mind upon each idea, and stay attention until a vigorous impression is obtained. Give time to each successive concentration, and justify the length of pause by the force and variation of the expression that follows.

Read some passage in the ordinary way (for example, Matt. xii. 18–21), and then read it mentally, realizing each idea, extending the powers and increasing the touch. Read it as impressively as possible, and note the differences.

Read an emphatic passage, such as Psalm lxxxiv., many times, noting whether the intense conception of each idea causes breathing and establishes right conditions for tone.

Contrast a passage containing a simple explanation with a weighty statement (*e.g.* Is. i. 1 with Is. i. 2), and note the greater necessity for pause in the second.

In some emphatic passage (*e.g.* John xiv. 1–4 or

Rom. viii. 1–11,) use silence as a means of making salient as many ideas as are consistent with the unity and progression of the thought.

Take an important passage (*e.g.* Ps. viii. or Matt. v. 1–9), and show the staying of attention upon important ideas by the emphatic pause.

2. Touch. — As pause indicates preparation and attention, so touch denotes the location of the centre of the idea. Pause shows the concentration, and touch the volitional assertion of attention; together they show the rhythmic alternation between reception and manifestation, impression and expression.

Pause and touch are in proportion and rhythmic unity. The length of the pause determines the intensity of the touch; the degree of realization is shown in the vigor of the expression. Pause is the realization or cause, and touch shows the effect.

Touch is a primary vocal response, or modulation. It reveals control of the breath and the organism, command of the words, and possession of the means of expression, also control of feeling, as well as concentration of thought.

Touch, denoting as it does the volitional command of conditions, is the least changeable of all the modulations of the voice. The different kinds of stress which have been indicated frequently — medium stress for one species of emotion, radical stress for another, and thorough stress for a third — are really faults. These different sorts of stress are found occasionally in life, but they are abnormal and expressive of weakness. Dignity uses a definite and decided touch even in the most reverent and intense emotions. Feeling is nor-

mally shown by tone-color and the modulations of texture. Touch manifests will or control; and emotion, to be noble, must be controlled.

Touch is extremely important in the reading of the Scriptures, on account of the tendency of speakers and readers to drift in feeling.

A decided touch, expressing a definite and vigorous attention of the mind, is the best remedy, as it is the best preventive, of the so-called "ministerial tune." Touch does not interfere with change of texture and tone-color in the most exalted experience. Inflections change with every idea; the color with every situation and with every transition in the attitude of the mind or feeling; but a decided touch does not hinder their free employment. In fact, the more decided the touch, the freer will be the thinking and feeling and the use of all the means of expression.

Pause and touch must be developed together, their alternation being the basis of rhythm and naturalness.

Of all forms of reading, that which is highest must be most rhythmic. In the interpretation of the Scriptures, without the dignified pulse beat the depth of the soul's realization cannot be revealed.

Accentuate the concentration of mind (*e.g.* in Ps. cii. 25–27 or Ps. cxlvii. 2–5) and show each centre of attention by such a decided touch as will indicate its importance and justify long pauses and contemplative attention.

Accentuate by an easy, reposeful, but decided touch the dignity of a character or the weight of a thought (John xiv. 1–4; Ps. xlvi. 9–10).

Give passages full of great passion and excitement,

using touch as a means of showing intensity of feeling and control over it (Ps. cxvi.; 2 Sam. xviii. 31–33).

Read a passage first with the ordinary colloquial touch and pause, and then accentuate pause and touch in natural proportions, so as to give greater weight (Ps. xxiii.).

3. **Phrasing.** — Contrast conversation with ordinary reading, and you can easily note marked differences. In conversation words seem to be gathered into groups, according to the centres of attention; while in poor reading, words appear to follow each other in a monotonous but disconnected stream. Whenever the mind is concentrated upon an idea, the words belonging to it are gathered into a group, as filings gather around a magnet. Vocal modulations and pauses in conversation are infinitely varied, and rarely, if ever, misplaced. But in ordinary reading, there is a tendency to remain upon one pitch; word follows word with little relation to thinking. The poor reader appears to pause only for lack of breath. His impression does not precede and determine expression; he seems at times not to think at all or to get the idea after he has pronounced the word. With such a reader the audience must receive the idea after the speaking of the phrase; but in conversation the ideas of the speaker are taken before the words are given.

It is the influence of spontaneous thinking in conversation that gathers the words into groups and causes the various modulations. Intelligent reading must show the power of thought as much as does conversation, hence the pauses should be as long. The reader must have time to penetrate through the words of each phrase and to realize the ideas, as in conversation, or even a

longer time, on account of the greater dignity and weight of the thought.

There are many elements in phrasing. Inflection and change of pitch unite in a conversational form, but possibly the most notable and elemental are pause and touch. The grouping of words belongs to the rhythmic modulations of the voice, and the fundamental principle of phrasing is the fact that the rhythm of thinking must dominate the rhythm of pronunciation.

Mechanical rules give little or no assistance in phrasing. Such artificial rules as these have often been given: "Pause before a preposition, before a relative pronoun, before a participle introducing a phrase," and many others. But such rules, though containing a truth, are too superficial to be of any advantage. They are simply mechanical directions, and do harm by turning the attention of the mind to words rather than to the true centre of attention. Pause, touch, or any other of the vocal modulations, can be mastered only by a direct study of the process of thinking. Rules founded upon the mechanism of language, or grammar, seem plausible, but in practice will be found inadequate. In conversation the place of the pause is not determined by grammatical construction, but by the conception and attention given to each idea. It is not words, but thinking, not grammar or rhetoric, but logic, or the laws of thought, which determine phrasing.

To prove this, note that every one phrases differently, and that the same person in speaking the same sentence at different times will express it differently, according to his emphasis, attention, or earnestness. His purpose, and his sense of his auditor's degree of familiarity with

the thought, will also change his rhythm and phrasing. In every case the action of the mind is the determining factor. The voice makes far more pauses than are ever placed in print, while occasionally there is a pause in print not observed in conversation. The two words, "Yes, indeed," have a comma between them, but no pause is given in conversation.

When we examine the relation of ideas to words, we find a certain imperfection in verbal language; that which is specific in the mind requires many words, and even phrases, to suggest it. Rarely is a complete picture of the mind expressed by one word. In conversation, "in the morning" is spoken with as much unity as the one word "notwithstanding." Such phrases as "the early morning light," "the little forest stream," "the beautiful black horse," have but one centre of attention in conversation. The fact that a whole phrase contains only one idea, has caused such a group to be called an "oratoric word." All the words standing for an idea must be gathered into one group; there must be a unity of the words to express the unity and concentration of the mind. Vocal expression requires the accurate pronunciation of the words, not as an end, but as a means. The voice modulations are determined directly by the action of the mind back of the words. They form a distinct language, deeper than pronunciation. Words may be correctly pronounced, yet given in such a way as to confuse the hearer as to their meaning.

Pausing and phrasing, though often confused, are not the same. There may be an emphatic pause in the very middle of a phrase; such a pause, in fact, is

especially important in the reading of the Scriptures. The emphatic pause may come also before a word; for example, in Mark i. 35, "and there prayed," a pause before "prayed" gives added intensity and strength.

The union of pause with touch forms what may be called rhythmic emphasis, which is of great importance. In John xxi. 17, if we read "Feed my sheep" with a pause after "feed," with a distinct touch upon this and the word "sheep," great emphasis, tenderness, and dignity may be given to the words of the Master. In the same way, "and it fell: and great was the fall thereof," at the close of the Sermon on the Mount (Matt. vii. 27), when read with slow movement, with change of key and tone-color, long pauses and vigorous touch upon the central words, can be made a strong climax of the whole sermon. In both clauses long pauses are found after "and," "fell," "great," and "fall." Thus we see that the emphatic pause is more important than phrasing; that it expresses no mere relations of words, but the deep thinking and feeling of the reader. Phrasing is the subordination of words to thinking, — the relation of words to the underlying idea which they imperfectly symbolize. Pause is of more moment still, for it indicates the speaker's relation to each idea, the rhythm that brings all the elements of delivery, including phrasing, into unity. Phrasing is the result of the rhythm of thinking upon words, the gathering of words into relation to the central idea, while pausing shows the continuity of the thinking. Thinking is never expressed by a continuous stream of words without pauses. Pausing and phrasing both result from the natural sequence of ideas. The reader's estimate of

the dignity and weight of his ideas will determine the number and length of his pauses. The conception of the ideas will gather the words into groups, according to the mental action.

The development of phrasing, like the development of pausing and touch, must be associated with the accentuation of the rhythmic processes of thinking, but certain mental actions are especially helpful.

One is the development of the pictorial action of the mind. Ideas must be seen and felt; they must be so vividly conceived that they will dominate words. Bad phrasing results from lack of mental pictures; but where the mental image is definitely conceived, there is a tendency to establish right phrasing.

The definite concentration of the mind and the accentuation of rhythm will also naturally result in the improvement of phrasing. The observance of all the laws which have influenced pausing, — the receiving of the impression first, and the giving of a definite touch to express the conception of the mind, — will naturally result in right phrasing.

The union of pause and touch and the necessity of phrasing are especially emphasized in rendering a spiritual passage. In Psalm lxv., for example, the pictures should be vivid, the feeling intense, and the words gathered into small groups in response to the thought. The pauses should be long, and the touches definite. We are thus able to realize and accentuate the imaginative, contemplative, and emotional spirit, and in this way we can apply a passage personally to ourselves.

While phrasing seems to be the simplest of all the

actions of the mind in reading, even able scholars frequently accentuate little words and totally confuse the rhythm of thinking. This results from a failure to give the phrase its proper unity. Some such passages as Job xxxviii. 1–11 should be selected for practice, and the eye and the mind so employed that each phrase is grasped and the idea vividly conceived. Then each group of words will be expressed with unity of impulse and decided touch upon the central point. The reader who wishes really to feel the nature of rhythm must persevere in the practice of such exercises.

The reader should also acquire the flexibility of voice associated with rhythm. Select any stirring psalm, such as the one hundred and fourteenth, for instance, and conceive with vigor each mental picture, accentuate the rhythmic action of the mind, and subordinate breathing and pronunciation and everything else to apprehension of the successive ideas and the mental action involved in passing from one centre of attention to another.

Read Psalm cxxv. 1–3. Intensely think and vividly conceive each idea or object of attention, and give the words standing for it such unity and force of utterance as to accentuate the rhythm of thinking and reveal the action of the mind to others.

XVI. DISCRIMINATION IN THINKING

If we observe our mental action further, we find that in passing from one centre of attention to another, a new picture is created or a new point of view adopted. All thinking contains an element of discrimination. The mind at each centre of attention has free creative activity and finds something new, or progress in thinking is impossible. Thus we find not only a rhythmic element in our thinking but changes in each successive mental concept.

This discriminative action is of great importance in vocal expression. In proportion to the mind's power to make such changes quickly and definitely will be the command over attention, the ability to make distinctions and salient contrasts, and the power to accentuate and express the vigorous life of the mind.

The worst and most common of all faults in reading is possibly sameness of pitch, caused by sameness in thinking. The free discursive action of the mind is in some way limited. The creative instinct which presents a new picture spontaneously with every object of attention, which realizes imaginatively each idea, is to some extent fettered.

There are various ways in which the freedom of mind is fettered. The mind may grasp broad relations of ideas so strongly as to limit the free sequence of discriminations and pictorial realization. There may be a

disposition to eliminate rhythm, and with it the listener's attention, because without variation of ideas attention is necessarily weakened. In some sense this lack of definite realization of each idea lies behind all faults in reading. It is present in all indefinite or inadequate thinking. The expression sinks to mere monotonous drifting as a result of the almost universal tendency to grasp ideas by wholesale or to take an external attitude toward truth.

The ninety-first psalm is one of the most subjective and subtle of the whole collection. The reader may read it in a drifting monotone, and feel that in this way he makes it impressive. Let him try it in this way, and then let him study the definite picture which each separate phrase implies, keeping his imagination active, and he will find that his emotions are surprisingly stimulated and that the passage has become far more impressive.

The reader may at first hardly see any discriminations in some parallelisms. The change in verse 1 is in the point of view. The first clause is a general statement, but the second is a realization of experience, the result of dwelling in the "secret place."

There are, however, much finer discriminations than any shown in the parallelisms. "Refuge" and "fortress" (v. 2) are not the same. The mental action in realizing the two ideas is different, the feeling is different, and a difference shown by a change in pitch with other modulations. Although the second clause is parallel in thought with the first, the point of view is different, the realization more personal. The emphasis upon the word "God" changes from the impersonal and the abstract to the conscious intelligent protector; the other is a mere

"fortress" or place of "refuge." The "snare of the fowler" and the "noisome pestilence" are widely apart in any genuine realization, both in imagination and feeling. In verse 4 the mind is more likely to regard the act of God's covering "with his pinions," while in the next clause the thought of "under his wings" becomes a personal realization of the reader, a matter of experience. There is therefore a considerable change in the modulations of the voice. "Shield" and "buckler" are not the same. The mind changes its point of view; the longer the reader meditates upon the imaginative figures, the more will he perceive that the idea of "shield" is more negative, but "buckler" more positive, implying not only protection but courage. "Pestilence in darkness" and "destruction at noonday" contain double parallelisms, but each is distinct. Verse 6 is a partial reiteration of 5, but it is not exactly the same. The imagination is moving onward, the experience closer home to a personal realization, and even such subtle changes in mental and emotional action, in the sympathetic attitude of the heart, may be shown by the modulations of the voice. "A thousand" changing to "ten thousand" seems a mere cumulative repetition; but to one who knows the significance of "the right hand" in the Old Testament, a far more intense feeling is conveyed by this expression. In the last clause of verse 7, notice the very emphatic change which comes from the personal realization of protection. In verse 10 the difference between "evil" and "plague" demands an emphatic pause after the word, and emphatic changes of pitch and color express our sense of His protecting care. Notice also the cumulative effort in passing from

"lion" to "adder" and from the "young lion" to "serpent." Then how varied the experience and vocal expression of the last verses!

The primary requisite of all expression is that a specific impression should precede and determine it. This discriminative action can be easily developed. While at first the reader may imagine that chaos will ensue as soon as he begins really to think, the specific concentration and the transition of the mind from idea to idea will result in varied and free expression.

XVII. CHANGE OF IDEAS AND PITCH

If we turn to the effect of this transitional or discriminative action upon the voice, we find corresponding changes. We note a change of pitch between words or phrases. Any variation in mental action directly causes a change in vocal action. In conversation we find continual changes of pitch as the most common element of naturalness. The wide range of voice in ordinary conversation is due not to rules of elocution or to imitation, but to the fact that the mind is left free. The voice naturally changes with changes of mind, — so much so, indeed, that the direction of the change is simply in the way most open. If one idea be given on a high pitch, a contrasted idea naturally follows on a lower pitch, or if one picture be portrayed in one part of the voice, a different one involves the use of another part of the voice. The reader must follow nature's guidance in accentuating the difference between successive ideas, must use changes of pitch as the language of the discriminative conception of each idea, and also accentuate and extend the differences.

Of all elements of delivery, possibly changes of pitch are freest from any mechanical rule. As the twigs upon a tree stand out in all directions, each simply extending in the direction most open to it, so natural speech, in direct response to the actions of a living mind, changes pitch, and in directions which will show most

contrast. The degree of pitch and the direction of the change are wholly free.

In developing agility of voice there must be an endeavor to secure mental flexibility, and to identify, as far as possible, the vocal modulation with the free movement of ideas. Especially must the contrasting actions of the mind be accentuated. Each idea must be made as specific as possible, must be as much of a departure as possible from the last; and in the same way the voice if low in giving one idea or phrase, should be high in speaking the next, if high on the first, lower on the second, and so on with spontaneous flexibility.

Monotonous conversation is infrequent, but monotonous reading is very common. To avoid sameness, the reader must carefully observe his mental processes and be able by his voice to accentuate this progressive discrimination.

Change of pitch is of special importance in the reading of the Scriptures. The sacred and solemn character of the thought, the depth and dignity of the emotion, naturally tend to interfere with the flexibility of the mind and the corresponding variation in voice. Sublime thought must be conceived intensely; the grander the ideas, the more they should be realized, changes in pitch should be more extreme, but more regular and in unity with the rhythmic changes in pause and touch.

Changes of pitch should be especially studied in the parallelisms of the Psalms. The strong contrast in ideas, the fine discriminations in emotion, as well as changes in point of view, render change of pitch very important.

In Psalm xcvii. 2, "Clouds and darkness are round

about him: righteousness and justice are the foundation of his throne," these two clauses must be so read as to be in direct opposition, the first showing the apparent attributes and characteristics of God, the second His real and true spirit. This contrast must be shown by a decided change in key and coloring.

The reader must indicate not only such striking contrasts but far more subtle transitions. For example, in Psalm lxxxiv. 11, not only must the imagination realize the difference between "sun" and "shield," but the voice also must express that difference. In Psalm cii. 6–7, there must be wide discrimination in the pictures in passing from "pelican" to "owl" and then to "sparrow alone upon the housetop." Such pictures should be vivid and definitely conceived, and then they will necessarily call for distinct changes of pitch.

In Psalm civ., the reader will be tempted merely to enumerate the various objects; but "the springs," and "mountains," "beast," "wild asses," and "fowl," and so on through the whole psalm, every picture must be definitely framed and have an expression distinct from the others.

The intimate relation between change of pitch and pause and touch must be carefully observed. Pause without change of pitch is tedious. There is no progression, but simply reiteration. Change of pitch or touch justifies the pause, and shows that it was genuine or that the mind was engaged in receiving a deeper impression, a fresh inspiration. The length of the pause is justified by the extension of the change of pitch. There is a certain instinctive proportion between the two which the speaker or true reader feels.

We can see also an important relation between change of pitch and the whole subject of rhythm. One of the faults of rhythm is sing-song. This is not genuine rhythm; it is only rhythm of words or phrases. It is a superficial, external rhythm, implying elimination of thought. The best remedy for it is accentuation of discrimination between ideas, the contrasting of one centre of attention with another, of each successive conception with the preceding. This will result in great variations in pitch. Sing-song is rhythm of feeling without rhythm of ideas; alternation of pause and touch without variation of pitch. If there be variation of pitch, it is a mere conventional tune and not the direct result of the apprehension of each successive idea.

The reason why change of pitch has been almost entirely overlooked in elocution is that no rules can be laid down for it. The ordinary rule that joy is indicated by high pitch and sorrow by low pitch is worse than nonsense. Joy is given in all pitches, and sorrow indicated in every part of the voice. There may be a deeper principle, namely, that controlled, intense emotion of any kind tends to expression on a low pitch, while animation and lack of control, or explosive emotions, tend toward a higher pitch. As an illustration, we note the fact that speakers who have poor control of emotion or voice frequently get upon a high pitch and stay there. The explosive tendency causes constriction of the throat, even tightening of the vocal bands, and a high pitch is the consequence. The remedy for such a fault is the development of a sense of the function of change of pitch, and the freedom of the pictorial action of the mind.

In expression, where we study the simple, natural life of the mind in the voice, and strive to obey, not rules but principles, not to find something which would be as definite as a verbal symbol, but to find that which is as natural as the blooming flower, change of pitch is one of the most important steps to be practised. It will, however, not only furnish relief to the voice, giving more spontaneous and flexible action of all the agents, especially stimulating breathing, so as to enable the reader to take breath more frequently and in response to the rhythm of his mind, but will also develop imaginative activity. It awakens a freer and more spontaneous life of mind, and helps to correct all the worst faults in the reading of the Scriptures.

As we find an ordinary and an extraordinary, or emphatic pause, so we find the ordinary change of pitch, which shows the passing of the mind from one idea to another, and an extraordinary change of pitch or key, which expresses marked transition in emotion or situation.

These unusual changes are found in the Scriptures more frequently than in any other writings. As an example, note that after the cry of Stephen (Acts vii. 60) the simple description of his death is given on a much lower pitch, with deep emotional recognition of the sublime significance of the event.

Again, note in the call of Isaiah (Is. vi.) that all the variations of pitch are more or less extreme and coordinated with long pauses and strong, slow rhythm. At the close of verse 8, "Here am I; send me," there is a special contrast with what precedes, the chief element employed to express this being an unusual

change of key. These words may be so emphasized by change of pitch, slow rhythm and coloring, as to indicate the relation of this passage to the whole book of Isaiah.

Observe also that after any words of the Master, or any of His miracles, a description of the effect, especially of the impression produced upon the people, is marked by an extreme change of key. Also, in the Master's words, when He passes in any of His addresses to an application or solemn warning there is a long pause with an unusual change of pitch as well as a slower movement.

One may easily discover for himself the function of change of pitch. Read a verse of Scripture, giving phrase after phrase without variation of key. Then read the same with genuine thinking and realization of each idea, and give every phrase variation according to its specific meaning. The difference will be surprising. The variation need not be forced; it is the thinking that needs to be accentuated, and the sympathetic response of the voice will naturally follow.

Sometimes we find sustained changes of pitch, indicating a series of antitheses; for example, in the third chapter of Ecclesiastes, "There is a time to be born, and a time to die," and the long series of antitheses or parallels which follow this. These contrasts are indicated by many modulations of tone, the most important being a change of pitch. This change seems fundamentally necessary even when these contrasts are shown by movement and color. In fact a change of pitch does not eliminate but rather makes more necessary the presence of the other voice modulations; and

the habit of eliminating intervals of pitch will more or less cause the omission of changes in movement, color, and even inflection. The reason for this is possibly because discrimination is the first element in all thinking.

Change of pitch in reading the Scriptures can hardly be overestimated; it is liable to be overlooked. It is not thought of as having any meaning but considered as interfering with dignity and solemnity. The result is sameness rather than unity; not weight, but monotony.

The reader should demonstrate to himself the truth of these statements. Take some familiar, favorite passage; think out the subtlest discriminations of ideas, the transitions to new pictures and to new points of view; and in rendering accentuate these very strongly.

Psalm lxxxiv. or a joyous, animated passage may be given with the greatest possible variety. Isaiah vi. and especially the last part of Acts vii. are sublime passages to be read with long pauses and extreme but regular changes of pitch, so as to accentuate their dignity.

Take passages with unusual changes of theme, subject, situation, or feeling, and indicate these naturally with changes of pitch. Practise some unusual or emphatic change of key until the transition is perfectly simple and natural, and indicates not chaos but unity.

XVIII. METHOD IN THINKING

In a fuller observation of the processes of thinking, we discover a further important element. Not only does the mind realize centres of attention distinct from one another, but with this discrimination each idea is also conceived in relation to others, and one idea made the centre around which many others radiate. Not only is there in every phrase a central idea and word, but in every sentence or paragraph there is one point more important than all others. In fact, in a whole address or Scripture Lesson, a single idea can be found to which all others are related or subordinated.

This fact is shown especially in the difference between musing and thinking. In musing, the mind floats from idea to idea, but in thinking it exercises critical control over its own processes. While passing over many ideas more rapidly, it selects and holds one longer under the domination of attention. It chooses carefully the direction in which it is to go, and gives vital connection of idea with idea. From the truth of one idea, another is inferred.

An important characteristic of a logical mind, and a mark of true culture, has been shown by Coleridge to be "The unpremeditated and evidently habitual arrangement of words, that are grounded in the habit of foreseeing in each integral part, or in every sentence, the whole that he intends to communicate." This broad

grasp by the mind of all that it is to give, may make thinking abstract and the voice cold and monotonous, but united to a living perception of each idea, it not only gives unity and continuity of meaning, but also aids the vivid realization of individual ideas.

The word "method" etymologically means "road." The methodic action of the mind is the choosing of the path that leads through many ideas and thoughts to some specific end. In a labyrinth of words the intelligent reader chooses and fixes upon the central idea, which will lead him and his hearers also in the right direction.

This penetrative, selective, or methodic instinct is of primary importance to true vocal expression. Every sentence must be so spoken as to intimate the logical road or reveal the connection of the author's ideas.

The highest human characteristic is reasoning, and it is chief among the actions of the mind in reading. To be a good reader does not depend upon "mere aptitude, mere peculiarities of voice and manner which are inborn," nor does it depend purely upon the extent of one's knowledge or on having "something to say." It depends primarily upon one's ability to bring his best powers into harmonious action at the instant he is upon his feet. A man may be a great scholar, but without developing this power he cannot be a fine reader or speaker. The greater the preparation, usually the better the delivery. But no preparation can be substituted for the apprehension of successive ideas in relation to a broad purpose at the time one speaks. The interpretative reader must train his logical insight. He must gain the power to relate every word spoken to the cen-

tral thought, sustain attention upon this main idea and make it logically salient by the modulation of his voice.

One who seriously desires to interpret the Scriptures by his voice should make analysis of many long passages. An entire epistle should be thoroughly studied, and the results of the profoundest exegesis applied to the finding of the central ideas that the voice may render adequately the method of the whole letter. At any rate the reader should study a Scripture lesson till he can show its method by his voice.

Let us illustrate this by a part of 1 Cor. xv. Paul has been talking about the resurrection to the Corinthian Christians, to whom this article of belief was a stumbling-block. In the thirty-fifth verse he notes one of their objections. Their trouble being with the manner of the resurrection, attention is centred upon "how" and "body." "Thou fool" must be spoken as if the reader spoke to himself as well as to others. Otherwise it may appear as an offensive or egotistic assumption. To call another a fool as if the speaker were not one himself, is an insult, but to say it to ourselves is the most impressive way of exhorting others. The revised version adds "thyself" to give emphasis to "thou" expressed in the Greek. "Sowest" is the key to the first illustration, and is also asserted. Paul often uses antitheses, and they are very important through this whole passage. "Grain" is antithetic to "body that shall be." In verse 39 "flesh" introduces an entirely new illustration. It must not be read as if the reader were still talking about sowing; the word must be so spoken as to show that Paul has passed from vegetable to animal life. "Beasts" and "birds" and "fishes" are succes-

sively central. "Celestial" and "terrestrial" (v. 40) are in direct contrast; and now follows a series of antitheses. "Sun," "moon," and "stars," all introduce new illustrations. Only one of these is carried out, — the idea of star, though "star" in the second case should be introduced with strong accent because antithetic to common opinion. Most people think that all stars are alike, but they are not.

In verse 42 there is change of key and movement and color because Paul passes from the illustrations of the previous six verses to the central theme. "Resurrection" is, of course, antithetic to all the illustrations. Not merely the word but the whole sentence must be strongly accentuated to show the central point at which Paul aims. Another series of antitheses is now introduced, contrasting "corruption" and "incorruption"; "dishonor" and "glory"; "weakness" and "power"; the "natural body" and the "spiritual body"; the "first Adam" and the "last Adam." Verse 50 is strongly antithetic to the common opinions and views of men, and every idea or phrase should be given with staccato accentuation. Then the movement becomes much slower, with strong accentuation of the rhythmic pulsations and centres of attention, making a climax on verse 57. There follows a long pause with change of key to indicate a transition back to those to whom he wrote, and verse 58 is then given with simple familiarity and intensity of personal exhortation.

The reader should strongly accentuate the ideas which he regards as central and be governed, not by rules or by some one's marking, but by his own thinking and intuition.

Carefully study Psalm i., and so emphasize by inflection, change of pitch, and by the use of all the modulations of the voice that the blessing upon the righteous and the warning to the wicked are contrasted in such a way as to show the perfect unity of the whole.

XIX. INFLECTION

As we have found pause and touch directly expressive of the rhythmic mental actions and change of pitch revealing the discriminative actions of the mind, so we find that the logical connection of ideas, or the sense of method, is more especially shown by the various modulations of inflection.

Inflection is change in the length of sound-waves; that is, of pitch during the emission of a vowel. It is united to touch, and like it, is normally confined to the accented vowel of a word. Inflection shows the attitude of the reader's mind toward his ideas or their connection or relation to his purpose, his special point or degree of earnestness or his relation to his auditors.

Inflection is a universal characteristic of conversation. Rarely do we find even a child who uses inflection imperfectly in talking. But in reading or in speaking, misuse of inflection is one of the most common faults. Its specific value should therefore be carefully observed. Conversation must be studied and problems practised in order to develop and command its chief function.

Inflection indicates the broader relations of ideas, especially in connection with change of pitch. Inflection is change of pitch during the emission of a vowel; and change of pitch itself is an interval between words, clauses, or sentences. These go together always, change of pitch revealing the discrimination of one idea from

another, while inflection gives the essential connection and positive sequence or inference. These two together discharge the logical function in delivery.

A rising inflection is a shortening of the sound-waves; a falling inflection, the lengthening of the sound-waves. The length of an inflection is the range or amount of change in the length of the sound-waves, and the abruptness of the inflection the rapidity with which the change is made. Of two inflections having the same range, one may take up more time than the other. Crooked or circumflex inflections are compound or irregular changes of the sound-waves.

1. **Direction of Inflection.** — The direction of inflection indicates the attitude of the speaker's mind. A rising inflection indicates that the mind is looking forward, that the idea is given in relation to another which is coming or sought for.

A rising inflection states an idea as an appeal. When the mind answers a question or asserts an idea in answer or to complete another, there is a falling inflection. A rising inflection indicates doubt; the falling indicates certainty. The rising shows confusion, a sense of triviality or superficiality, while the falling shows a sense of weight and importance attached to the thought.

Direction of inflection is not determined by phraseology. Grammatical relations of words, even formal questions, do not determine direction of inflection.

Inflection manifests the attitude of the thinker's mind. All rules such as "A question which begins with a verb or that can be answered by yes or no must be given with the rising inflection" have been discarded for a deeper principle. In fact, such questions may be given

with a falling inflection if the question be asked in a dominating way, or when the asker practically hints his answer in asking.

Vocal expression is not secondary to rhetoric. Both are governed by the laws of thought, or logic, and are parallel modes of expression, but neither is subordinate to the other. At times, the phraseology may express the same as the inflection, but this is not because inflection obeys or is governed by words or the phraseology.

Direction of inflection may indicate antithesis. Words placed in opposition are usually given opposite inflections. "We are perplexed, but not in despair." We may have here a rising inflection on the first and a falling on the second. This, however, should not be considered as a rule, since contrast may be shown in other ways. We may give both with the falling inflection, separating them widely by pause and change of pitch, thus indicating broader contrast or fuller perception.

Again, direction of inflection may indicate the relation of ideas to one another. For example, "Whosoever shall do the will of God, the same is my brother, and sister, and mother" (Mark iii. 35). "Brother, sister, mother," might be each given a falling inflection. This would mean that Christ specialized; one man would be a brother and every woman a sister or mother. Or a rising may be given to the first two and a falling to the third, indicating in a general way that to be His followers implied all these relations and more. A number of ideas may then be grouped together in one conception, or they may be separated, distinguished, individualized, or detached by inflection. Again, the direction of inflection may indicate the relation of the speaker to his

hearer. A question may be asked with a rising inflection, to indicate an immediate answer or the throwing of the point upon the hearers, or as a means of saying, "Is that what you say?" On the other hand, it may denote that the speaker adopts this sentiment, answering it himself, and that the question is practically answered in the way it is asked, or that the answer of the hearer is taken for granted.

An excellent illustration of question and answer is found in 2 Cor. xi. 22–29. Each question is strongly accentuated, and no doubt the burden of the answer was thrown upon the Corinthians to whom Paul wrote. The rising inflection must be long and definite, and the answers given with an equally long and decided fall. A rising inflection on these questions indicates a suspensive attitude of Paul's mind, while a falling inflection on the answers shows his confidence and positiveness in meeting his slanderers. There should be also a change of coloring, and a lower key, to show the great contrast in the point of view. Some of the questions may be given with a falling inflection, to afford greater variety in presenting the attitude of mind toward these critics. In this case there should be greater contrast in change of pitch and color, to indicate the positiveness of the answer. In fact, all the questions may be given falling, and the answers rising, or both falling. All depends upon the attitude of the mind and other elements introduced, such as pause, color, change of pitch and movement. To give the questions falling would indicate that Paul was taking it for granted that what his enemies asserted about themselves was true. Contrast and change in the interrogative attitude of the mind are

usually best shown, however, by change of direction in inflection.

Direction of inflection may indicate contrast between a negative and a positive attitude of mind. "Is the lamp brought to be put under the bushel or under the bed and not to be put on the stand?" A rise on bushel and a fall on bed implies that there is no other place for the lamp. A rising inflection on both indicates that each is chosen simply at random as illustrating wrong places for a lamp. The word "stand" should receive the falling inflection in opposition to these. The mind preserves the negative attitude toward bushel and bed, but is positive toward "stand," the proper place for the lamp.

Again, direction of inflection shows mental suspense as contrasted with affirmation. In Isaiah v. 7 we have these words, "He looked for justice, but behold oppression; for righteousness, but behold a cry." By giving a strong rising inflection on "justice," a question seems to be put regarding the result. Then follows the answer with a falling inflection, on a lower pitch. For the same reason the voice rises on "righteousness" and falls on "cry." The contrast, however, may be given by change of pitch, with both inflections falling. Other ways also can be found. A rising inflection may, for example, be given to the word "behold," with a pause after it, which gives still another interpretation. There is a difference in meaning, but this can hardly be put into words. Definite prescriptions of mode are dangerous in vocal expression. Many modes may be true to the spirit of the passage, the differences being due to personal feeling or to the way the imagination of different readers may lay hold of the situation.

From all this we see how varied may be the mental attitude which can be indicated by the direction of the inflection.

Again, direction of inflection sometimes indicates quotation. The parable of the talents (Matt. xxv. 14–30) is often spoiled by the reading of one clause. "Thou knewest that I reap where I sow not, and gather where I do not scatter," should be given with rising inflections. To read it with falling inflections is to seem to make the Master accept this interpretation of his own character, which he does not. The rising implies, "That was your opinion, was it?" the point being, "Out of thine own mouth do I condemn thee;" that is, "If you really had thought I was such a man, you would have acted accordingly and put my money into the bank, and thus have avoided responsibility. From your own words, the inconsistency between your professions and your actions, you will be judged." He was condemned, not because he had only one talent, or even because he had not improved it, but because of the lie, the false relationship between his words and his deeds.

Take any strong, vigorous, intellectual passage; not only vividly conceive each idea, but realize some definite attitude of mind toward this idea, and also relate it to other ideas in the whole passage. The sense of relationship will aid and not interfere with the vividness and definiteness of the individual idea. Every word in noble discourse should have an inflection; and they have such an infinite variation of directness, to say nothing of length and abruptness, that no rules can cover the ground. The reader should give passages in many ways, to demonstrate to himself the importance of flex-

ibility and free variation, and to develop the logical action of the mind.

2. **Length of Inflection.** — If we note conversation carefully, we find that there is an inflection in the utterance of every word in a phrase, but that these inflections vary infinitely in length. The most important word is usually given not only with change in the direction of the inflection but also with a longer inflection than any other word in the phrase or sentence. Length of inflection thus indicates degrees of importance. If we compare several phrases, we find that there is also great variation among the emphatic words. Inflections may be given from a higher or a lower part of the voice, and may pass through a wide range likewise.

Length of inflection also shows degrees of intensity and excitement. Again, passion may be expressed in mere loudness, but this occurs when there is little control over the feeling or lack of refinement. A profoundly serious man does not express his deepest feelings loudly. Length of inflection, united to decision of touch and the emphatic pause, is the most important method of emphasis in the reading of the Scriptures. This will be plain to any one who will seriously make the experiment in reading any important short passage. The reader must test for himself the use of any method of emphasis. He must not be content to drift.

If the reader will choose what he thinks the most dignified and noble of speeches, and read it first in a colloquial way and then in five or six other ways, each time trying to give the greatest dignity possible, and will then compare the means in each case, he will soon discover the importance of length of inflection.

Render some emphatic passages or strong denunciations, such as Isaiah x. 1–4 or Matthew xxiii. 13–38, and notice the length of the inflections.

3. **Abruptness of Inflection.** — An inflection may slowly change the length of the sound-waves, or vary them more suddenly; that is, an inflection may be gradual or abrupt. The former may give us the appearance of length, but this does not necessarily follow. A gradual inflection may be short or long; and an abrupt inflection may be also narrow or very wide in range.

The gradual change indicates calmness, repose, contemplation, command; while inflections will be abrupt in proportion to the excitement, intensity, and at times the vigor or, perhaps, the completeness of the control.

Abruptness shows also the kind of excitement. The deeper and more profound the emotion, possibly the more intensely controlled the feeling, the more gradual will be the inflection; while superficiality, triviality, and mere nervousness will be given jerkily and with abrupt inflections. In these cases, the inflections not only are abrupt, but may also be circumflex.

Again, decision of thought, great self-command and intensity, require a certain degree of abruptness as well as length in the inflections; this is so even in reverential expression and prayer. The profoundest emotions are best expressed by the color of the voice without changing the inflections and touch.

When inflections are too gradual, especially when they have a narrow range, they may indicate hesitancy, fear, deliberation, or indifference. Too slow inflections give the impression that the reader is not sure that this

is just the right way to say what he has to say or that he has not full command of the central thought or emotion. In such cases they are usually also peculiarly circumflex. On the other hand, inflections which are both abrupt and long, express a feeling of decision in character and expression, belief, conviction, and intelligent realization of the thought.

Abruptness of inflection must not be confused with shortness, nor must a gradual inflection be considered long. This confusion is common in the reading of the Scriptures, for there is a tendency to make inflections gradual; sometimes, indeed, they are almost entirely eliminated. Assumed reverence eliminates inflection, especially the abruptness of it, but reverence should be in the man, and be shown in the texture and color of his voice. Even in prayer the intensity of thought and feeling should be shown, and by abrupt inflection. Abruptness of inflection is closely associated with touch.

Short, abrupt inflections also characterize the colloquial spirit. Short inflections are important in reading those parts of the Scriptures which are not emphatic, for they enable the reader to subordinate these and to emphasize by longer inflections those parts which really are important.

The reader may be made aware of the difference between abrupt and gradual inflections by reading John xxi. 1–18. Note the difference in inflection between the dignified, serious, and tender words of the Master and Peter's excited speeches. Great depth of meaning, persuasion, and appeal must be given to the Master's questions. Hence the inflections are long, and gradual, while Peter's protestations are abrupt and broken.

4. Straightness of Inflection. — In addition to direction, length, and abruptness, an inflection may be characterized by straightness or crookedness; may be direct or what is called circumflex. An inflection is straight in proportion to the dignity and weight of the thought, the frankness, directness, simplicity, and seriousness of the speaker or reader. Inflections are crooked, on the contrary, in proportion to duplicity, sarcasm, double meaning, or some undignified attitude of the speaker.

The inflections of the reader of the Scriptures, except in rare cases, should be as straight as possible. He is endeavoring to give weight to the truth or to express the dignity of the message he is to deliver.

A circumflex inflection implies contempt and sarcasm, a kind of double meaning; one thing is said and another is meant. When Elijah said, "Cry aloud, he is a god," he did not mean this, and his irony is shown by circumflex inflections. But on account of the dignity of the message, such sarcastic inflections should be used sparingly, even when they are appropriate, and should be immediately offset with dignified movement and straight inflections in the next clause or sentence. Even the most colloquial conversation can be given dignity by straight inflections without loss of naturalness. True naturalness does not require the undignified elements which are found in daily gossip. A straight inflection implies conviction, genuineness of thought, earnestness, and sincerity. "When the eye is single," inflections are straight.

Render a colloquial passage (James i. 12–19) where there is great conversational naturalness, accentuating

especially the inflections and changes of pitch, but entirely without circumflex inflections.

Contrast a dialogue between a dignified and an undignified character, such as the conversation between Christ and the woman of Samaria, John iv., giving straight and dignified inflections to the Master, and at first show the superficial attitude of the woman's mind by circumflex inflections, which gradually become longer, straighter, and more dignified.

5. Freedom and Development of Inflection. — Rules must not interfere with the free action of the reader's mind nor with the spontaneous modulation of his voice. Delivery must be the direct use of the natural languages; the reader must intensify his thought, dignify and make more definite his attitude toward every successive idea and situation, and appropriate inflections in great variety will immediately result. He must perceive the meaning of every modulation, study it in his own conversation, observe it in the conversation of others, and practise it in rendering his understanding of various passages of the Scriptures. He must study, vary, and combine these modulations until he finds the right expression. Absence of inflection shows the absence of definite thinking, at least at the moment; the defect being that there is no sense of relationship, no variety in the attitude of his mind. The power by which one word may be made salient, and all others in the clause or sentence subordinate, must be realized, so as to give a clear perspective to thought. The reader must be able to grasp the whole substance of what he has to say, and bring each specific idea into kinship with his purpose. He must make each word a step in the direction in which the mind is going.

Inflection has great exegetical value. Probably there is no modulation of the voice so important in interpreting fine and delicate shades of meaning. For example, in speaking this clause, "Her sins which are many," ordinary readers emphasize "many," and the subtle point of the passage is lost. If a falling inflection be given to the word "are," it indicates that the Master acquiesces in the opinion of Simon, as if he said, "Her sins — which, as you know or think, are many — are forgiven." It is difficult here to translate the delicate structure of the Greek, but this inflection renders something of its significance. By this method of interpretation the reader indicates that although Jesus read their thoughts and also her life, this made no difference in his sympathy and forgiveness.

The reader of the Scriptures should guard against a special tendency to eliminate inflection; he should endeavor to accentuate every shade of meaning, every specific assertion, and every subordination by the inflection of his voice. A great variety of passages should be chosen, as different as possible from one another, and given with strong accentuation and extreme and varied changes of pitch.

XX. METHOD AND MELODY

INFLECTION and change of pitch, in union with pause and touch, constitute the elements of melodic form; these modulations apply, not only to individual words or even to phrases, but to whole sentences and paragraphs and a union of paragraphs. The free and flexible variation of inflection and change of pitch can bring out the thought of the passage as a whole and bring all parts into a unity of relationship.

The general relations of ideas, the simple sequence of attention, are shown more by pause and touch; but inflection and change of pitch introduce the possibility of showing the relative value of ideas, of suggesting broader relation of parts.

If we speak a simple clause or sentence, such as, "And ye shall be witnesses of me," the word "witnesses," as the central idea, has a long, falling inflection. The words before this have rising inflections, with changes of pitch between them in the same direction, and all words after "witnesses" have the falling inflection, with falling changes of pitch between them. The mind is looking forward, and shows this by using the rising inflections and by gradually rising until the great central word is reached, which is asserted with a falling inflection. The last words subordinated to this are given with a shorter, falling inflection and with downward intervals. If the sentence were a direct question

or an appeal to another man in astonishment, or for confirmation, the word "witnesses" would be given with a rising inflection, and all the following rising, but shorter on a higher pitch. The whole phrase or sentence is thus brought into one form in response to the perspective of thinking.

. The modulations of inflection and change of pitch constituting this form do not interfere with the rhythmic pulsations of phrasing, the pauses, touches, or any of the modulations of the voice. All these elements unite and point in every word of each phrase to the idea underlying the group. The more they are all present and the greater the emphasis, the more is this true. They do not interfere with each other.

This may illustrate the elements of melody in speech so far as it applies to one phrase; but by means of longer inflections, by still greater changes of pitch between different clauses by giving one central word in a higher part of the voice and another in a lower part of the voice, a great many such clauses or sentences can be united in still higher relationship. The single clause or phrase, with only one centre, may be called conversational form, and the relation of many such phrases melody in speech; but it is not necessary to cling to this distinction.

The fundamental elements in this speech form are inflection and change of pitch, coöperating with each other. Other elements of delivery unite with it, and serve to emphasize its expression.

The illustrating of this form by proper exercises belongs to a work on the voice, but its meaning cannot be too carefully noted here. All ministerial tunes, all per-

versions of speech, are modifications of this elemental form, the mastery of which is the mastery of naturalness.

1. **Conversational Form.** — To realize this natural form, take only the three words, "He saw him."

"He" is on a lower pitch with a rising inflection, while the vowel of "saw" is given a falling inflection from a higher pitch, and "him" has a shorter fall on a lower pitch. All three words are thus brought into unity. In the phrase "He was rich," the falling inflection is upon the last word, the others having a shorter rising inflection, showing that in the speaking of the words the attention is focussed upon the last. The central word may be anywhere in a phrase, and almost any number of words may precede or follow it, while several phrases separated by pauses and changes of pitch may be held in one inflectional or conversational form.

We find also that several of these forms can be brought into greater unity by placing them in different parts of the voice, and making the falling inflection on the central word longer in one of these clauses.

The naturalness, clearness, and force of all vocal expression depend on two main elements: first, the saliency of the melodic form given to each phrase according to individual ideas; and, second, the bringing of these phrases into inclusive totals by greater range of voice and more complex melodic relationship. The former reveals the individual ideas and the centre of attention; the latter reveals broader relationship of ideas and thought.

As men grow more earnest, the range of this conversational form or melody can be greatly extended. The

inflections, as well as the pauses and changes of pitch, may become longer, and the grasp of logical and melodic unity may be made to include greater totals. One of the most important points for the reader or speaker is the training of his voice to give this form with all degrees of extension. He must hold it so simply and saliently that it will not vary in its elements, whatever changes in color or rhythmic movement may be united with it.

One of the most important methods of extending this form is by using an emphatic pause after the central word, and occasionally before it. Pauses are sometimes introduced between the short phrases in subordinate clauses. These do not interfere with the character of the form, but serve simply to extend it in time, and make it more emphatic. Extending the length of inflection and intervals enlarges the form and increases the power and saliency of variation in pitch. This, too, is very important: to lengthen the pause and increase the touch in the accentuation of the rhythm synchronously with the extension of the range and the accentuation of the elements of conversational form.

The study of a passage may illustrate the power of conversational form. To indicate the great centres of attention, and to express the logical meaning of a long passage, study carefully the parable of the Good Samaritan, Luke x. 25–37. The word "lawyer" is here the first point asserted for consideration. It introduces a new subject. There is less accent on "tried." Take the lawyer's attitude of mind, and give a salient inflection to "eternal life." Also, in the Master's answer, "readest" is the centre of a distinct phrase. Some believe that verse 28, "this do and thou shalt live," should

be given with a rising inflection, possibly a rising circumflex, implying that the lawyer did not fulfil the law. An argument for this is found in the phrase "desiring to justify himself," but this may apply to his desire to try the Master, the cause of his original question. There seems no reason for this circumflex insinuation in the Master's words. Ingenuity is to be avoided. The word "Jericho," the climax of the verse, is emphatic; also "the robbers" and "half dead" — all these words mark the centres of attention. The word "priest" is emphatic, with an extension of the form. There may be some joy in the coloring that one should pass, from whom help would naturally be expected; but there is surprise and disappointment in "passed by on the other side." "Levite" is emphatic, but the word "Samaritan," as the central word of the whole story, receives double emphasis and a long pause, because as a supposed enemy he is the last man from whom any help could be expected. The word "compassion," because antithetic to the conduct of the others, is emphatic, and our surprise and admiration increase with his other acts.

The parable, or illustration, must have unity; there must be a long pause at its beginning, verse 30, and at its close, verse 35; it must be so read as to show the Samaritan in contrast to both priest and Levite. The question of the lawyer must also be accentuated, and verse 36 must be given with direct inflections so as to suggest that it was spoken directly to the lawyer and in such a way as to bring back the mind to the question which occasioned the parable. The last words, "Go and do thou likewise," must be given slowly and

tenderly. It is the lesson of the whole, and goes back to the spirit of the parable. Thus both the dialogue and the poetic narrative, when introduced with imaginative feeling and dramatic coloring, must be given very distinct relationship so as to show the unity of the whole passage.

2. **Subordination.** — Not only is it important to make one idea salient, but the laws of form require also that others be made subordinate. To attempt to make everything salient is to destroy the perspective of thought almost as effectively as to make nothing salient. Delivery must give perspective to the thought. The centre of the picture must stand out with great prominence, and the details which are familiar, accidental, or unimportant must be put in the background. This is usually called subordination, and secured mainly by the union of inflection and change of pitch.

It is surprising to note how frequently many readers and speakers, after making a salient discriminating inflection, at once bring the following clause or word, often of very slight importance, up to the same level, thus destroying the effect of the emphasis. Emphasis demands not only the accentuation of the central word or fundamental idea by giving it a long inflection beginning on a higher pitch, but also the giving of the subordinate parts with shorter inflections on a lower pitch if after a falling, or with higher pitch if after a rising inflection.

The failure to subordinate is one cause of speaking on one pitch. The accentuation of one particular point in opposition to another is necessary to correct monotony; but as there are more parts subordinate

than emphatic, subordination plays the more important rôle.

As in a painting, the background is the chief source of the beauty of the picture, so the subordination of unimportant words or clauses furnishes the real measure of the reader's or speaker's power.

The reader must acquire the ability to give inflections, decision of touch, pauses, and rhythmic and melodic progression or conversational form among his subordinate phrases and clauses, as well as upon the more emphatic parts of the passage. He must be able to begin low and climb to an emphatic word, and then be able to descend gradually to the lowest point possible.

Subordination is dependent upon the power to sustain the attention on the salient idea while holding the accidental parts in relation to this centre. It is thus the revelation of the broader and higher logical relations of ideas. There is no greater difference among readers than the fact that one gives only pulsations upon the same pitch, while another gives a more logical sequence and relationship of ideas.

The reader must acquire power to subordinate after an emphatic pause. "And great was the fall thereof." A long pause after "fall" makes it very emphatic, but its force is totally vitiated if the word "thereof" be given on the same pitch as "fall," and not subordinated. Such emphatic phrases with subordination are found everywhere. "The good shepherd giveth his life for the sheep." A long pause after "life," with the subordination of "for the sheep," makes the passage strong.

The force of the emphatic pause is dependent upon the subordination of the following words. It is curious

how much of a stumbling-block subordination is to most readers. The earnest student must seriously grapple with the task, and greatly accentuate his subordinations in connection with salient inflections and emphatic pauses.

The importance of subordination in conveying the meaning may be illustrated in 1 John iii. 3. In the clause "Every one that hath this hope in him," the phrase "in him" is usually subordinated. This makes "him" dependent upon the subject of the clause and capable of being omitted without changing the sense. If any one will look at the Greek, he will see the preposition translated "in" is too strong for this. Hence the American Revisers render thus, "And every one that hath this hope set on him purifieth himself." If "in him" be given a separate inflection, — that is, not in subordination to the preceding phrase, — the meaning will then be entirely different. "Him" will refer to Christ. Which is correct?

3. **Range.** — Inflection and change of pitch bring us to range of voice. Successive clauses should bring all parts of the voice into play. One clause should be given in the middle of the voice, another in the higher part, and still another in the lower.

If the reader will take an emphatic passage and deliberately express different clauses in different parts of his voice, he will discover how easy it is to develop this most important, beautiful, and impressive element of vocal expression. Such a variation in pitch relieves the voice greatly, and gives more pleasure to the audience; but these things are of minor importance as compared with the greater clearness and impressiveness of

the interpretation of the passage and the freedom it brings to conversational form.

The whole subject of inflection, change of pitch, range, and subordination calls attention to the importance of flexibility of the voice. Agility of voice may be developed in part by technical exercises, and such should be used; but the primary difficulty is with the thinking, especially with the discrimination of ideas from one another. The power to think upon the feet, to realize vividly each idea in contrast with the preceding in such a way that the voice will respond to the thought, is the most important aid. Beautiful voices may be monotonous, and lacking in range. A poor voice used in direct response to the mind with a wide range will be pleasanter and far more effective in expression than a good voice lacking the simple response to the progressive actions of the mind, sometimes on account of its owner's admiration for it.

To test and develop the power of freedom or ease of the voice, use it in as wide a range as possible. The reader should also practise abrupt transitions.

A passage which illustrates the necessity of increasing greatly the range of voice is John viii. 31–59. The words of the Master are most serious, and they produce a marvellous impression, so much so that "the Jews took up stones" to cast at Him. The spirit of the passage demands great contrast between the Master's manner and the rhythm and melody in the words of the Jews. They must have used circumflex inflections in their sneering questions, while the Master added still greater dignity and weight, and His manner must have risen to heights of sublime suggestiveness. Possibly He used

the sacred name when He said, "Before Abraham was I am," and thus provoked their anger. Certainly the changes of pitch, the contrasts in inflection, and movement of the passage can be rendered without detracting from its dignity. On the contrary, they increase its impressiveness.

Thorough study and rendering of such a passage will also aid in developing the necessary flexibility of voice.

4. Ministerial Tunes. — The so-called ministerial tunes will be best understood in connection with melody and inflection.

There is an infinite variety of speech tunes; every profession evolves one. The stage tune is totally different from the lawyer's, the lawyer's from the teacher's, the teacher's from the preacher's. Each denomination of Christians has something of a tune peculiar to itself. All these speech tunes are faults of melody; they have their root in some variation of conversational form.

The most common element is a drop upon the emphatic word, which results from a drift in feeling. Its most frequent cause is an ecstatic mood; thinking and feeling are not brought into unity.

To correct a ministerial "tune," freedom from some form of which is rare, will require serious attention to the relation of thought to emotion, and rhythm to melody. The first attention should be given to the thinking. The speaker or reader should be able to accentuate the centres of his attention, and be sure not only that he both thinks and feels, but that he thinks and feels each successive idea. He must individualize and not wholesale his ideas and emotions. The ministerial tune may be defined as the expres-

sion of a mood rather than of feeling, the manifestation of a general situation or subject without specific impression from individual ideas.

The emphatic pause is the first help. The second is touch, the decision of which reveals definiteness of attention to individual ideas. The third, so far as the technique is concerned, is the definite variation of inflection. Feeling must be manifested by color, thought by form; and the reader or speaker must realize that they can be united, that one never interferes with the other.

One guilty of a ministerial tune should make sure that he is speaking to his auditors, that he directly and definitely presents each successive idea to their attention. He must have a definite, specific attitude toward each idea; he must make men think each individual idea as he presents it to them, and must use all the modulations of the voice to induce attention.

Another help is the careful study of intellectual emphasis of the central ideas. Where there is a mood there is a disposition to eliminate individual ideas. The reader should strongly accentuate all antitheses and discriminative mental acts, but must learn to do this without becoming didactic or neutral.

The subject of subordination and range is of great importance, also the unity of the various modulations. In every case where the ministerial tune is concerned, there is a tendency to overwork some one form or mode of inflection or touch. The combination, therefore, of the intellectual methods of touch, pause, change of pitch, and inflection is primarily necessary.

Many think that the ministerial tune is simply rhythm,

and try to break it up by removing all rhythm; but this is a mistake. A tune is often rhythm at the expense of melody, but the rhythm is necessary. The rhythm, however, is usually artificial and not genuine. It is a rhythm of a mood or feeling, not of both thinking and feeling.

The minister must not fear a tune, but must try to be genuine. A false melody is apt to become worse from dread, because thought of the external prevents a reader from concentrating his mind upon each idea. A fixed tune results from a negative mood.

The worst phases of ministerial tunes are associated with meaningless changes of pitch and simultaneous eliminations of inflection. To make change of pitch and inflection a direct manifestation of meaning, is one of the important remedies. The reader must study all the modulations of the voice and get a definite conception of the function of each, in order to realize that expression can reveal the complex life of his mind and heart, that at every instant these elements must combine to suggest every aspect of his realization of truth.

Take a simple passage, and after talking as naturally as in ordinary conversation, gradually increase the range and distribute the ideas to a larger number of imaginary persons, while still maintaining the conversational form.

Observe, for example, the first paragraph of the second chapter of James (vs. 1–13). Here is a passage which the reader perceives to be specifically applicable to many of our prominent churches to-day. The preacher should read this selection as if giving a kindly personal application of it to the members of his church.

In this case he will find himself under the necessity of using a great variety of modulations of his voice to press the meaning home, and he will also find that there are less tune and more form, — no less rhythm, but a very great saliency of melodic range.

Such an exercise is important also because it enables a reader to apprehend how far he grasps the direct purpose of his ideas, and his power of relating one to another, and especially of relating each to the attention of his auditors.

The dramatic passages where different men are talking together, so often found in the Gospels, may be made helpful. The reader must grasp the real dramatic point of view, and identify himself directly with the situation. In Matthew iv. the devil's words are not approved by the reader if he is in sympathy with the spirit of the passage. This is true even when the devil quotes Scripture. There is nothing more ridiculous than to have the devil's words read very slowly in solemn, serious tones of admiration and reverence. One afflicted with a tune should read this passage, contrasting intensely his attitude toward the Master with that toward the devil, and give the devil's words with some accentuation of the dramatic elements.

XXI. THE ARGUMENT

One of the most important points for the reader is to arrange the argument of the passage he has selected to read. An individual verse may be understood, while the passage as a whole is but vaguely realized. It may be safely said that in vocal expression the perspective of the thought, that is, the due placing of some elements in the foreground, and the subordination of others, is the foundation upon which all realization of a passage is to be based.

In every verse, in every paragraph, and in every well-arranged lesson there is one centre upon which the meaning depends. For example, the nineteenth Psalm may be called God's Two Messengers, or God's Two Modes of Expression. The first theme is the "heavens," which, especially to the Oriental, is the most important part of nature. The word "firmament" is a synonym of this, showing the extent of His handiwork, and indicating more in particular the glory of God. "Day" talks to "day," and "night" to "night." Though by us unheard, their "line" — their influence — has gone out through all the "earth," and their "words" to the end of the "world." The central pictures follow each other naturally, — "tent," "sun," then "bridegroom" and "strong man," or athlete.

But now (in verse 7) we come to a different theme. The word "law" introduces a strong antithesis and is

very emphatic. The first part of the psalm is about nature; the second concerns the written message or "law."

In the second part the word for Deity is "Jehovah"; in the first, "Elohim." For this and other reasons, many critics imagine a double authorship; but unity of authorship is of little importance in early literature. As the psalm stands, we have a unity of structure which is more important and must be shown by reading. The old English ballads had many versions, and it would be unnatural to suppose that the psalms have not been altered in being arranged for the temple services. In our own hymn-books a dozen versions of a hymn, only a hundred years old or less, will be found in as many hymnals. Critical analysis should settle these questions, but the reader of the Scriptures should not remain in the critical and analytic attitude, but accept the psalm before him as it stands, provided it makes an intelligible impression of unity. His concern is with the effect of the literature, not with its evolution.

The idea of the law is repeated in many synonyms, such as "testimonies," "precepts," "commandments"; but these must have no emphasis, for they are mere repetitions. After the word "law" the emphasis is upon its characteristics, which are contrasted with those of nature. This written record is "perfect"; nature is imperfect. Nature may enlarge and stimulate the mind; the law restores the "soul." Nature may give us knowledge understood by scientific men; the law "makes *wise* the *simple*." Nature is indirect and reflective; the law is "right," direct, "rejoicing the heart." It teaches directly, — appeals to the intuitions, — while nature

requires reflection. Again, it is "pure," not confused, without so many perplexing questions as to the origin of evil or the death of the innocent. More than this, like a great work of art, this word opens the "eyes" to see. It not only gives information, but stimulates the faculties to appreciate it.

Now we have another change, — "fear." This may be the same as law and not emphatic, but it may mean the right attitude toward it and be emphatic. According to Perowne, in verse 11, we have another change. The psalm becomes subjective, and we are to accentuate the word "warned" and the idea of "keeping them." This part speaks of the inner life, conscience and intuitive realization, the difficulties of discerning errors and recognizing hidden faults, the deliberative sins and the unconscious. And then at the close comes an expression of the desire for simple and direct correspondence in our life and expression to the method of God in nature and in His Law.

To read this psalm as it is usually read, with no accentuation of law in opposition to nature, no accentuation of the point where the psalm becomes subjective and refers to the intuitions, is to miss its argument, to fail in realizing its higher unity. Yet how very rarely is a passage like this interpreted by the voice in such a manner as to give a true understanding of the central idea or of the unity and relations of all its parts.

Broader relations and higher unity may be intimated by the voice. Immediately after the Transfiguration (Luke ix. 28–45) the Master meets with a discouraging lack of faith. Raphael, in his last painting, portrays both scenes, — the Transfiguration above and the demoniac

below. The reader may also bring the two parts of the passage into unity by contrast. The exaltation of the first, the shadow of the second, and the final victory in the healing of the boy may all blend into one impression. A further contrast with a still higher view may be gained by continuing the lesson a few more verses to show the wonder and admiration of the multitude and His serious words, "The son of man shall be delivered up into the hands of men." This should be read very slowly, or in such a way as to suggest the sorrowful path to a still higher transfiguration. This may be shown more intensely by expressing the reader's understanding of the failure of the disciples (v. 45) to comprehend His saying.

In reading the death of Stephen (Acts vii.) notice that the first verse of the next chapter should be included. This verse may be read in such a way as to indicate the relation of Stephen's death to Paul's conversion. A change should be made from the deep feeling of the last words of Stephen to a wider range of voice and freer movement. It may thus suggest the fact that Stephen's death was not in vain, but was the cause of Paul's conversion. The earlier picture, "Their garments at the feet of a young man called Saul," should also be given suggestively.

How difficult it is to find the connection or argument of many parts of the Bible is shown in a comparison of different translations. When we place an earlier beside a later version, though individual verses in the older translation have great beauty and force, yet in the later book the connection of the thought or of the argument has generally been made clearer.

When the King James Version is read, therefore, the reader should carefully study later versions in order more clearly to realize the argument and know what ideas are central. In some cases words may be substituted that the meaning of the passage may be more definitely shown.

If, for example, we read the twenty-eighth chapter of Job in the Authorized Version, we are entirely at sea as to its meaning. The specific ideas are given for their own sake. "There is a path which no fowl knoweth." Most people are sure that this must be God's providence, and expresses the mysteries of life. But when we turn to the Revised Version, we find that the idea of God does not enter into the thought until the twenty-third verse. The first part of the passage is a discussion of mining, as illustrating man's ability to discover and comprehend the mysteries of nature. "Silver," "iron," and "brass" are the first themes. In the third verse the subject (implied in Hebrew) is rendered "man" in the Revised Version; according to still later versions, "the miner." The path of the miner, let down in his basket digging for the veins of metal, is the "path which no fowl knoweth." Man's mind can penetrate, as no brute's can, into the secrets of nature. The passage is logical in the Revised Version, giving a simple description of connected facts, until we come to the great question in the twelfth verse concerning "wisdom," which is important, for it is contrasted with all this knowledge of minerals here chosen to illustrate the power of the human mind. Then follows a discussion of the superiority of wisdom to all precious stones, and in the twenty-third verse the word "God" is introduced for the first time, and is strangely emphatic

as the answer to the question, "Where can wisdom be found?" He is the one who understands wisdom. Thus the mind is led onward from the metals of the first verses to a strong emphasis on "wisdom," and then to a more impressive touch and falling inflection with a pause and a change of color at the word "God." The mind still follows a natural succession of ideas until in the last verse wisdom is defined. The phrases "the fear of the Lord," and to "depart from evil," should receive salient inflection as giving a summary or climax of the entire passage. The whole chapter can be read aloud, and its meaning, or the logical unity of the whole, be made perfectly clear and forcible.

A still more important and more difficult illustration of the power of the voice to manifest argument or continuity of ideas is found in the fragmentary report of the Sermon on the Mount. Any analysis of this must be taken only as the opinion of one, and the method of reading it as simply an illustration to show how this meaning may be interpreted by the voice. Innumerable are the opinions regarding the meaning of this Sermon; its true spirit is possibly understood by few. Every one must study this most important passage patiently, and get, not only an understanding of the whole, but a true conception of each part and its relation to the whole. No one can ever interpret such a passage without getting its spirit and its keynote.

The simple sentence or statement before the Sermon (Matt. v. 1–3), and also the closing description of the effect of the Sermon (Matt. vii. 28, 29), act as a frame to the picture, and should be read in such a way as to suggest the weight and dignity of the Sermon by being

set off with pauses and delivered in contrast with greater flexibility and quicker movement.

The citizens of the kingdom are first introduced (Matt. v. 3–12). "Blessed" should be followed by a long, suggestive pause; it is antithetic to "cursed" in the old dispensation. (See, for example, Deut. xxvii. 15–26.) To give the right vocal modulations and inflections to these words and clauses, the reader should hold in his mind the contrast between the Mount of the Law and the Mount of the Sermon. The Law said, cursed be he who disobeys. The Master is positive, and says, "Blessed," and later "Rejoice." The Law said, "Thou shalt not" — the point of view is external conduct. "Remember the Sabbath day" and "Honor thy father and thy mother," which seem to be positive, concern the external relations and are essentially negative. Even the commandments to love God and one's neighbor are given in the negative form. The Sermon, on the contrary, calls attention to the disposition of the heart. We are not good from what we do not do, nor even on account of any external acts, but on account of what we are or what we aspire to be. "Poor in spirit" and "meek" are simply the teachable; "they that mourn" are those that are dissatisfied with external conditions; "those who hunger and thirst" the ones who aspire; "the merciful" those who love. The "Ten Words," or Commandments, belong to the exodus from Egyptian bondage; the Beatitudes to the exodus from a spiritual bondage. There are no references to robes, priests, ceremonies, or forms. Everything suggests the spiritual kingdom.

If the Sermon be not read with its keynote in mind,

the argument will be lost; and it will be considered, as it usually is, simply a chaotic collection of phrases or sayings without logical unity, without any interpretation of the great fundamental principle of Christ's mission which is set at the very heart of this Sermon and runs through its every line with a marvellous unity. It is not chaotic, and should be so read as to appeal to the soul of man, and to enable him to realize the inner kingdom and its positive law; the kingdom founded not upon obedience to rule, but upon purity of thought, aspiration, and love.

"The poor in spirit" is emphatic. It is antithetic to the world's view, not the self-satisfied, not the rich, not those on the material plane, but those who aspire to the riches of the soul and the spirit. "Heaven" must be spoken so as to suggest what Christ meant, not a remote world patterned somewhat after this. "Mourn" is strongly emphatic. Mourners are the last class one would naturally think of as blessed. An implied antithesis is the strongest kind of antithesis, and all the Beatitudes contain implied antitheses. For this reason the Beatitudes should be read slowly. There should be a long pause before each reason for "blessed," and these reasons should be given so as to show that the blessings of the new Kingdom are not coming as men think they are. The Kingdom of Heaven is not to come with observation, not to the self-satisfied, but to those who feel a longing for higher things, to the meek, not to the proud nor to the pretentious, the self-assertive nor the successful, as the world regards "success," but to those of large ideals, with a sense of the unattained, to those who feel "the petty done and the undone vast"

in the spiritual life. "Hunger and thirst" and also "righteousness" are emphatic. Emphasis upon two successive words is made possible by their being separated with a pause. The pause is of special value in the Beatitudes, for the emphasis is rhythmic rather than melodic, and all is weighty.

The "merciful" are those who have human feelings and tenderness. "Pure in heart," — the statement here should be read slowly, as it is important in its connection. "The man," says Emerson, "who believes the world is ruined, has the ruin in the axis of his own vision." Chaos ensues because he has lost the right point of view. "Shall see God" because He is seen only in the soul; if not found there, He will not be seen anywhere. This should be read with more emphasis than any of the preceding reasons for being blessed. "Peacemakers," not the fighters, nor the strenuous, nor the dominators of the world by physical force, not those who conquer others, but those who conquer themselves, who affirm the law of order and love in their own souls.

The Beatitudes begin with "blessed," which is more or less passive; they close with the active "rejoice," which has increased emphasis.

Two illustrations follow, as some critics think, without connection and out of place. Are they not the method of the new Kingdom? Not by performance, but by being, the citizens of the inner Kingdom are like "salt." Such is the power of the inner life that their work is to let their "light shine." Have faith in light and love and simple being. Example is better than precept. The new Kingdom is the living Kingdom, —

a kingdom of realization, having its source, not in the external mumbling of creeds, not even in the mere sentimental helping of others, but in a deep life, not on the lower plane, affording them food for the body, but by awaking the light which will transform the darkest pit.

The theme (vs. 17, 18) is implied in "not to destroy the law but to fulfil." This is strongly emphatic. "Exceed" (v. 20) is specially emphatic. (See the Greek.) The scribes and Pharisees are here mentioned because they professed obedience to the Law. The external standard must be changed to an internal one, or ye will not enter here and now into the Kingdom of Spirit.

Now follows the most marvellous use of antithesis in literature. "Ye have heard that it was said . . . but I say" knowledge must be direct, not traditional. The Old said, "Do not kill," but I say, be not "angry." "Angry" is strongly emphatic. The antithesis must be strong enough to point back to kill. "Raca" and "fool" are degrees of anger, and the corresponding degrees of punishment are suggested. You must be reconciled to your "brother" before offering your gift (v. 24). In the new Kingdom the important point is the disposition or thought before the act. The unkind deed results from the idea, feeling, or word. These bring men into the deepest fire of bitterness. Offering gifts is a mere mockery, and so is worship, without love. The principle applies not only to friends and brethren but even to enemies. "Agree with thine 'adversary,'" —emphatic, antithetic to brother. "Adversary" applies to mere poverty, ill health, or even a headache. If we cannot cease to oppose anything, we pass into the prison of the negative, and must pay "the last farthing."

The next illustration is important. The Old Law said, "No adultery," but I say, "whoso looketh." This word is strongly antithetic; the real sin is always in the heart before the outward act. Tolstoi says the woman may be a man's own wife. The battles of the new Kingdom must be fought in the depths of the soul. The evil desire must be overcome even if it be as dear as the "right eye" or "right hand."

The word "but" marks an antithesis all through the Sermon, and should be followed by a suggestive pause with a change of movement, color, and key in nearly every case. The reader must distinguish between the negative and the positive; the mere traditional external view which was and is still almost universal, and the true view here announced and impressed upon the hearts of men. The Old said, "Do not *forswear* (v. 33); perform unto the *Lord* thine oaths." "But," — strongly antithetic, also "not at all." We are to swear neither by "heavens," nor by "earth," nor by "Jerusalem," nor by the "head." The Old said, "Do not swear;" I say, "Use no idle word." The old said, "An eye for an eye and a tooth for a tooth," but I say, "*Resist* not him that is evil." If struck "on thy right cheek," turn the "other." If they take thy "coat," let them have thy "cloak" also. If compelled to go a mile, go two. Let all be governed by love. Instead of loving our neighbor and hating our enemy, "love your *enemies*" that ye may be sons of your *Father*. Ye shall live in the kingdom of love and spirit and be "*perfect* as your *Heavenly Father* is perfect." Many Biblical scholars think the Golden Rule has by some accident dropped out of place, and should be placed at

this point. It certainly makes the connection more complete, but may be read where it is found, and if set off by long pauses before and after, given its real force as the colophon of the whole Sermon. The reader can read it in such a way as to show that it belongs to all that precedes, or sums up all that has been said. Perhaps the Master used it at both places.

Perhaps the real climax after all is as it stands: "Ye therefore shall be perfect, as your heavenly Father is perfect;" that is, the new Kingdom has its ideal not in the worldly ideas of men but in the character of God Himself. The aim of the new Kingdom is not to make citizens of a chosen nation but to make every man Godlike.

The Master applies this principle to ordinary religious observances. Do not flaunt "your righteousness before men" (Matt. vi. 1). Give no "alms" for show, as hypocrites do. On the plane of their motive and desires, they have "received" their reward.

We are to "pray," not at the street corners nor in the synagogue, but shutting the door of the sense-world and entering the inner chamber of the soul, to pray to the Father in secret. No vain "repetitions." The Father "knoweth." The prayer must be tested also by our attitude toward our fellows. If you forgive not, you are not in the forgiving spirit of the inner Kingdom, and the prayer is false. But when you are in the spirit you can pray, for prayer is the acceptance of the Father's love.

Also when you "fast" you are not to be "of a sad countenance." "Anoint thy head, and wash thy face." Let it be a matter of the inner Kingdom between you and your Father.

Our "treasures" also must be laid up in the inner Kingdom (Matt. vi. 19, 20). That all man's treasure is really within is shown by the fact that "the lamp of the body is the eye;" if "single," all is "light," if "evil," "how great is the darkness," not "that" darkness which is a mistranslation. All is dark if we are dark within.

No one can serve "two masters." Accordingly, "Be not anxious for your life," — what to "eat" or what to "put on." "Life is more than food." Look at the "birds" — the Father feedeth them. Worry does no good. Why be "anxious concerning raiment"? Look at the "lilies of the field"; "even Solomon, was not arrayed" like them. If God clothe the "grass," how much more "you"! Seek first his "kingdom" and "righteousness" and all these things shall be "added" to you.

This division of the subject naturally closes with the thought that if the real life is within, all attention should centre there instead of on that which is external.

"Judge not" (Matt. vii. 1); the new Kingdom is personal. Its law is personal, and the standards of judgment must be within ourselves. Even the Master came not to condemn the world; how much less should we set ourselves up as critics of the orthodoxy of men or churches! Why regard the "mote" seen in thy brother's eye and not the "beam in thine own"? Always trying to correct the faults of others is a sign of hypocrisy, and indicates that we are living not in true consciousness but for external observation. The sublime spiritual standards within our own souls, our ideals, must not be thrown to "dogs," nor pearls before "swine." Criticism

and aspiration are between the soul and God. The spiritual life cannot be put upon a commonplace plane. To realize the highest, we are told only, "ask" and "seek" or "knock." Then we shall "receive" and "find," and "it shall be opened." How do you feel toward your own son? When he asks a "loaf," a "stone" is not given, nor a *serpent* for a *fish*. Even on the lower plane we know what our children wish; how much more does our *Father?* After a long pause, the whole may be summed up in the Golden Rule.

Then comes in regular connection a series of warnings. Enter the "narrow gate" — not the wide one, nor the broad road, though "many" go that way. "Narrow is the gate, and straitened the way, that leadeth unto life, and few are they that find it." These clauses should be given very slowly, with the color of regret. The Master was warning those whom He loved; not pronouncing judgment on those He hated, nor indifferently making a mere statement of fact.

Beware of appearances, "false prophets, . . . in sheep's clothing, but inwardly are ravening wolves." Look at the fruits. It is not talking, but doing, that shows what we are. In the sublime warning at the close of the Sermon the hearers are divided into two classes: those who have the Kingdom within, — build their house upon a rock against which rain, winds, and floods beat, but it falls not, "For it was founded upon the rock," — and those that hear and do not, are like the "foolish man who built his house upon the sand," — "it fell, and great was the fall thereof." These last words should be given very slowly. Then after a pause, on a different key, with a more familiar and simple atti-

tude of mind, the writer describes, almost colloquially, the effect of the Sermon upon the hearers.

By comparing Luke's version of the Sermon, and finding the salient features of the whole, its ideas may be interpreted. Heaven must be, not a place afar off, but in every soul; not an outer kingdom established on earth, but an inner one in every heart. The reader must feel that God is in His world, and "though a thousand times Christ be born, yet is he born in vain unless born in the individual soul."

XXII. FUNCTION OF THE IMAGINATION

Truth may be conveyed clearly, and at the same time impressions may be produced upon the hearer's mind favorable or unfavorable to its reception. Scripture is often read in such a way as to make the audience hate it, but usually indifference is the worst impression produced. In all such cases, any one will acknowledge that the Scripture had better not be read at all.

Art "does the thing that breeds the thought," and naturally implies the presentation of truth in such a way as to awaken love for it. At any rate, the Scripture must be read as attractively as possible. The reader must show admiration; he must suggest the fact that it is something ideal, something calling for aspiration.

The faculty which deals with the kinship of things gives insight into the ideal, sees things not as mere cold, external facts, but from the heart outward, is the imagination.

As has often been shown, the imagination is the most truthful and truth-loving faculty. It is the foundation of all sympathy or sympathetic insight. It looks beneath all external show, and finds the mystic heart and spirit. Without its aid, beauty and sublimity cannot be apprehended, much less can spiritual elevation be realized. The higher spiritual truths are often degraded to mere intellectual discussion — the sublimest aspiration stated as a mere fact. An idea may be presented

clearly, but at the same time in a negative and neutral way. To correct such faults there is but one remedy, — the awakening of the imagination.

Literature has been divided by De Quincey into two classes, — literature of knowledge, and literature of power. The first is concerned with mere information. So constant and so great is the progress in scientific discovery that books in any department of knowledge become out of date in a few years. Hence all literature of knowledge is temporary. Literature of power, on the contrary, never dies. Homer's "Iliad" has not grown old. Notwithstanding its false cosmogony, Dante's "Inferno" grows in interest as the years go on.

The most of the Bible belongs to the literature of power. Nothing in all literature can compare with the sublimity of its songs. Now poetry can be appreciated only by the poetic faculties. Language is but an appeal from the faculties of one man to kindred faculties in another, and unless the same perceptions are awake in the reader which were active in the writers, the Bible cannot be vocally interpreted. Unless the voice shows the reawakened life, in a living, responsive soul, the sublimest poetry is turned into prose.

Not only so, but there are many points which show unusual necessity for activity of the imagination in the reading of the Scriptures. The aim of the Bible is to awaken worship. Worship begins with wonder, and the faculty more than all others concerned with wonder is the imagination. This is the only power that enables one to realize that reality transcends the perception of his outward eye, that lifts one above the literal to a renascence of wonder.

Again, the Bible is an Oriental book. To read it, there must be insight into the elements which belong to the whole race. "Poetry," says Aristotle, "is the interpretation of the universal element in human nature," and the imagination is the one human faculty by which a man in any age or nation can penetrate through all external forms and differences to the brotherhood of the heart.

A knowledge of Bible customs, of the history of the times, the environments, and circumstances of a writer, is necessary to give material to the imagination. The scene must be created again; he must relive the situation, or the voice cannot interpret it.

Again, the Bible is full of an infinite variety of experiences, characters, situations, and literary forms. All forms of poetry are embodied in this collection of books, for the Bible is a library, not a mere volume.

Observe the vividness of the pictures in the Psalms and Prophets. How intense the imagination of Isaiah! Where can we find more striking pictures than, "A hiding place from the wind," "The bed too short for man to stretch himself upon it," "The bulging wall," the "Burnt-out firebrand of Assyria"? To read such passages in a cold, didactic tone, void of imagination, is to pervert their spirit.

Men are apt to boast that in a pulpit their emotions are genuine. Ask a theological student to read a passage of Scripture, or recite a poem, and he will sometimes say that he cannot do it unless he has an audience. Give him an audience, and alas! his feeling is a mere mood. The preacher ingulfs himself in his ecstasy as the devil-fish surrounds himself with his ink, and in

forgetting himself imagines that he is lost in noble emotion, but such a professional attitude is the very death of true feeling. Feeling demands a specific picture, a living scene created by the sympathetic energies of the soul.

Possibly no one has greater need of imagination than the traveller in the Holy Land. The few scraggy trees which are called Gethsemane, may or may not indicate the location of the Master's agony, but even if this is the place, these scrubby trees cannot be two thousand years old. The traveller must pause and create the scene out of his own soul. The place where the cross stood is entirely unknown. In some places around Jerusalem eighty feet of débris exists, so that the very landscape is different.

Thus the emotion awakened in response to any Scripture lesson must depend upon the imaginative picture in the reader's own soul. It is well that this is so, for noble permanent feeling responds to an imaginative scene. The mother may be so stunned as to be unable to shed a tear, or shocked into uncontrollable agony by the literal dead body of her child. But long weeks or years afterwards she discovers in a drawer a pair of little shoes or a little coat, and you will find her in tears. Emotion, to be effectively used by the reader, must be under control; and only emotion or feeling brought into relation with the imagination can pass into the realm of artistic expression.

One of the most important functions of the imagination is to furnish the background, situation, or atmosphere which surrounds a person; a change in the situation or circumstances may totally change the spirit

of a line; an idea spoken on one occasion will be delivered in a totally different way on another. The meaning of any passage in the Bible, the significance of every sentence, clause, phrase, or word, and especially the true, emotional response to it, depend upon creating anew the circumstances under which it was spoken.

"All good poems," says Goethe, "are called forth by an occasion." "In accordance with this spirit," says Herder, "the Psalms have a vivid background of historical circumstances," and unless this be felt by the reader, the vocal interpretation will be necessarily vague. No reader should be content until he has found the situation and circumstances under which every passage was spoken. Of course, these in many cases are a matter of conjecture; but careful, scholarly investigation has unfolded definite situations for numbers of chapters and even whole books, which formerly were entirely unknown. The imagination will act more intensely, freely, and even spontaneously, when its action is based upon thorough investigation and understanding. It is the function of the imagination to create a living scene. In the Psalms the situation is of great importance, and has puzzled many of the greatest scholars and poets. Many allusions and references once known to all are to us no longer intelligible; large portions of the poetic books of the Bible are still sealed to us; we cannot find sufficient situation and meaning to give their spirit by vocal expression. What do we know about the "burden of silence" in Isaiah? Countries, even, are mentioned about which we know nothing.

These suggestions at the head of some of the Psalms were no doubt added later by devout men; they are

full of mistakes, but are still very suggestive, and no doubt record important traditions. At the head of the thirty-fourth Psalm, the king from whom David fled is wrongly named, unless it be possible that the name given is a second name. Yet, if the situation suggested by this heading be heeded, this psalm becomes clearer and more forcible. "I will bless the Lord at all times" is something for a man to say at any time; but if we put it into the mouth of David, when he was without a friend, when he was compelled to feign madness before the king of the Philistines in order to escape with his life, or just afterwards when he had fled into the wilderness, not only an exile from his native country but rejected by the king to whom he had fled, it is much more forcible. "The meek shall hear and be glad" may refer to the outcasts in the desert whom he met that night, and to whom he proclaims peace, hope, and joy. Under such circumstances, if he should say, "I sought Jehovah and he answered me and delivered me from all my fears," this would mean something. David was indeed "poor" that night. "The angel of the Lord encampeth about them that fear him" was a natural expression for David, who as captain of the king's body-guard had seen the tents pitched in a circle around that of the king. Now he feels that the angel of Jehovah has pitched the tents around him though he be an exile in the desert. He possibly heard that very night the roar of the young lions that "lack and suffer hunger." "Come, ye children," may have been addressed to the outcasts, or the psalm may have been composed later, especially the last part, when, as an old man, he would naturally say to all around him,

"Come, ye children, hearken unto me," while he unfolded his experience as a lesson in faith, hope, and trust to all.

In the forty-sixth Psalm no situation is mentioned. The heading "For the chief musician" possibly means that the copy from which this has been taken belonged to the leader of the temple choir. "To Alamoth" may have reference to the tune or instrument to be used in the temple services, or possibly "for the maidens." This copy may have been the one preserved, and these notes have come down to puzzle the modern student.

If we study this psalm as being sung or written in commemoration of the destruction of Sennacherib, are we not aided to a truer realization of its force? At that time God was, indeed, a "refuge." The ellipsis in verse 4 may refer to the anxiety regarding the cutting off of the water-supply, which is the most serious thing that can happen to a besieged city. There is a "river, the streams whereof shall make glad," refers to "the Tabernacles of the Most High." "The nations raged" may refer to the varied costumes of the complex Assyrian army. Those who had witnessed such a great deliverance could appreciate the command, "Be still and know that I am God;" and the "desolations" that He had made were indeed the fact that He had made war to cease.

Dr. Cheyne, in speaking of two views of Psalm l., says: "Neither view do I myself hold; but I would rather that my readers adopted one or the other than that they rejected all attempts to find historical situations for the sacred lyrics. Without reconstructing the

porticoes, we shall not be in a position to do full justice to the inner glories of the palaces of the Psalter."

The conception of a situation by a critic colors even his translation of specific words. For example, Ewald thinks that verses 7 and 8 of Psalm civ. refer to the great earthquake which took place near the close of Uzziah's reign, — a calamity which made a deep impression on the national mind, as shown by the imagery of many prophets and psalmists; he therefore translates the passage thus: —

> "At thy rebuke the mountains flee;
> At the voice of thy thunder they tremble away;
> Mountains rise and valleys sink
> To the place which thou hast founded for them."

Most critics, however, think there is a reference here to the creation, and so they give a different tense to the verbs; but the ordinary translation means little or nothing. It is foreign to the spirit of Hebrew poetry not to refer to definite places and events. In fact, it is untrue to the spirit of all poetry. The highest flights of the imagination, in dealing with a general truth, start from specific thought and a definite situation. The true poet in every age, like Antæus, knows that he must keep his feet upon the earth, or he loses his strength.

In speaking of the words of Jeremiah, "Oh, that I had in the wilderness a lodging-place of wayfaring men, that I might leave my people and go from them!" Dr. Cheyne says that "one of the psalmists who thought himself back into the soul of this prophet, was so moved by this passage that he amplified it in lyric verse."

Psalm lv. doubtless embodies the bitter experience of some soul in a situation similar to Jeremiah's; and if a reader, before reading the fifty-fifth Psalm, will make a thorough study of the whole life of that prophet, enter into imaginative sympathy with some one of his despondent moods in the midst of trickery and disappointment, and bring all his feeling to an intense realization of these lines, he will realize the true spirit of lyric poetry, and also the true nature of vocal expression and its use of the imagination.

"Fear and trembling have come upon me,
And horror overwhelmeth me;
And I say, O that I had wings like a dove!
Then would I fly away, and be at rest:
Lo, then would I wander far off;
I would lodge in the wilderness;
I would haste me to my safe retreat
From the stormy wind and the tempest."

Translated by DE WITT. Psalm lv. 5–8.

The student must in every way endeavor to be accurate. Though he must consult many authorities, and, above all, judge for himself from internal evidence what was the real situation, he must give his imagination some freedom when he comes to read. For example, in this fifty-fifth Psalm, it makes little difference in the reading whether he considers the psalm to have been written by Jeremiah, or by one of his contemporaries, or by a later psalmist, "who thought himself back into the situation," the feeling will be the same in any event. The imagination will centre upon Jeremiah.

At times a personal situation may be present. In reading the ninety-first Psalm, one may see before him the worn face of some poor woman upon her dying bed,

to whom he once gave hope by reading the words, "Under his wings shalt thou trust." That event may take such hold upon his mind that it becomes a background for the psalm. Such situations are in accordance with the true spirit of poetry, which is "the expression of the universal element in human nature." A passage which has become connected with some great experience in a man's own life will, in spite of all that can be done, be more or less colored by that experience. As he reads the passage, a picture may rise in his mind about which he can say nothing at all; but whatever inspires noble emotion in the reader's heart must be accepted, unless it carries one away from the genuine spirit of the passage.

In some of the most spiritual psalms, like Psalm cxxxix., a historical situation is not necessary, and might hinder true spiritual apprehension. The truth here is universal, the writer being led away from all external relations and simply unfolding his own experience. The soul must turn inward, and instead of being dominated by an outer situation, must endeavor to realize infinity.

Too many regard even the parables as totally independent sayings and stories without any relation of a speaker to a specific audience. A key to the true interpretation of the three parables in the fifteenth chapter of Luke is furnished in the situation and audience which are described in verses 1 and 2. They were spoken for the encouragement of publicans and sinners, and as a condemnation of murmuring scribes and Pharisees.

The point of many of Paul's epistles is often wholly lost, unless we perceive the situation of the people to whom they were addressed.

The imagination is necessary to appreciate the prophets. Take, for example, Isaiah xxviii. Verses 1–6 refer to Samaria. Our imagination must picture Isaiah in Jerusalem pointing north to the crown "at the head of the fat valley," whose glorious beauty was fading, and indicating the destruction which his audience knew was coming upon Samaria. But in verse 7 he turns upon his auditors, to those in Jerusalem, and pictures in horrible detail their drunkenness. He refers to the drunkards of the north as a warning to those at home. Verses 9 and 10 are quotations from his auditors. "We must conceive," says Ewald, "the abrupt, intentionally short, reiterated, and almost childish words of verse 10 as spoken in mimicry, with a mocking motion of the head, and in a childish, stammering, taunting tone." The reader must use his imagination to realize the speaker, the place, his audience, and picture the diadem of the north to which he refers in his warning; and then by dramatic imagination must identify himself with Isaiah's drunken auditors and their mocking speech; and then the reader must turn with great intensity to a realization of Isaiah's terrible denunciation of Israel. God will send Assyrians to stammer and mock you as you mock His truth. Like wild beasts you will be "snared and taken." Your "covenant with death" and "agreement with Sheol" will bring only destruction. Your creed or plan to save your country is wrong; you reject the one foundation stone and arrange only destruction, "for the bed is shorter than that a man can stretch himself on it; and the covering narrower than that he can wrap himself in it."

The reader should take this eloquent passage or some-

thing similar and study it carefully until his imagination can construct the scene and situation of the prophets and the great force of their imagery.

No one should be afraid of the proper dramatic use of his imagination, for the dramatic spirit is found everywhere in the Bible. We must feel exactly Simon's point of view; we must realize the division of the Pharisees into parties, when they questioned the man who had been born blind. Not only in the dialogues of the Gospels, the stories of the Old Testament, in the dramatic situations, in the speeches of the prophets, but even in the very heart of great lyrics and familiar epistles, there is a demand for dramatic imagination.

In the reading of the Scriptures the imagination discharges many important and necessary functions; the scenery, the home life, the customs, have changed; the reader must create another age, and must renew the struggles of forgotten races. To read the words of the great prophets, we must live their lives, and realize their difficulties; we must feel, as they felt, that the liberty of the country was imperilled, that the sacred temple was in danger. We must hear with them the divine call. Before we can interpret these sublime records and creations, our imagination must feel the hope which still burned in the hearts of men after long years of exile, and realize that faith that knelt in a foreign land and opened "a window toward Jerusalem."

XXIII. EXPRESSION OF IMAGINATION

If readers find it difficult to detect the presence of the imagination, they will find it still more difficult to realize the effect of the imagination on vocal expression.

If imagination be concerned in all mental action, its presence must affect all the modulations of the voice. Even inflection, though the most rational and didactic, is yet made more regular and dignified by the imagination. Touch is more generic than inflection, and can be made sympathetically responsive to any mental action, imagination included. As the imagination is especially contemplative, we find that pause is one of its distinctive signs. But imagination accentuates especially those modulations of the voice which express feeling. It does not commonly use those forms of emphasis which isolate, but rather those which harmonize; hence tone-color is possibly its most direct language. In the absence of imagination, the voice is hard and neutral; while the presence of the imagination causes sympathetic vibrations, richness, and variation of overtones. As the imagination is the primary cause of taste in vocal expression, it excludes everything crude or unnatural.

As imagination is an exalted realization of a truth, its presence causes an increase in intensity, though not in the direct volitional modulation of physical force. Touch, inflection, and all voice modulations become more suggestive, less mechanical, and more harmonious.

While mere volitional command of modulations is sometimes found in didactic and commonplace speech, poetic thought calls for greater decision, more intense realization, and a direct modulation of resonance or tone-color. Tone-color is the modulation of the resonance of pure tone. It must not be confused with quality. A tone may have a good or a bad quality. A bad tone results from irregularity in the sound-waves, a good tone from regularity of the sound-waves. In proportion as the sound-waves become regular, their resonance becomes capable of modulation by feeling and imagination. Hence only a pure tone, a tone with normal quality, can show tone-color. The sympathetic modulation of resonance by emotion is constantly shown in passing from idea to idea, from situation to situation, from emotion to emotion.

Tone-color is the subtlest, most unconscious, and most spontaneous of all the elements of expression. Its function is always doubted by the mechanical elocutionist, who cannot realize even its presence. This is because it cannot be made subject to rule. It is the direct result of the diffusion of emotion through the muscular texture of the body. It is the language of sympathy, feeling, and tenderness. In the commonplace business or street voice color has few changes; but whenever an accident occurs and the soul quivers with emotion, or when some one shares a higher joy with another, in short, whenever imagination and feeling are awakened, the vibrations of the voice at once begin to change. The most delicate mental action will cause the well-trained voice to vary. Any violation of truth of color is at once felt, though it may not be recognized

under this name. Yet no fault is more common. The first of the Sermon on the Mount is read almost in a tone of sarcasm. Men are very liable to let even their spiritual earnestness in reading the Bible run into antagonism. One often hears the Bible read with great sadness; while some passage, full of joy, is read as something greatly to be deplored.

One remedy for all such faults is the awakening of the imagination. The development of tone-color should be associated with direct study of the most imaginative passages. Contrasts and transitions should also be carefully observed and practised.

Except in genealogies and enumerations, there is not a paragraph or even a verse in the Bible that does not contain some subtle transition in feeling or in imaginative situation requiring the modulation of the sympathetic resonance of the voice, the most tender and delicate of all the elements of human language.

Take, for example, Luke vii. 11–16, and observe how gently the Master deals with the widow of Nain, and how tenderly we speak the words, "The only son of his mother, and she was a widow." We gather up all our possibilities of imagination and feeling, and give the richest vibration of the voice to His gentle words, — not in the attempt to impersonate Him, but to reveal the impression made upon us when "He gave him to his mother."

One of the sublimest of all poetic situations is found in the fortieth chapter of Isaiah. We can imagine the unknown prophet standing in the midst of his downtrodden people, and seemingly gazing a thousand miles across the sand deserts to the sacred home as he speaks to the people who are like grass, without aspiration or

hope. Hearing the voices that speak to him from afar, he proclaims his message. Founding his confidence of their return from captivity upon the character of God, he gives comfort to the exiles. He holds a dramatic dialogue between his own discouraged soul and God. In vividness of imagery that in sublimity has never been surpassed he illustrates the character of Jehovah.

A marked fault in Bible reading is the modulation of inflections to express feeling. This was and is taught by the Rush and other mechanical systems of elocution. Any one who will observe carefully the difference between strength and weakness will note that in actual life some speakers express feeling by minor inflections; but such persons are weak and lack control. Notice the beggar's professional whine. Those who feel deeply and seriously show their emotions not by tremolo or semitonic melodies, but by the modulations of the texture and coloring of their voices.

As we have found, emotion makes very little modification of touch; it also makes little change in the inflection. Says Mr. Gurney in his "Power of Sound," we can say "'I love you' and 'I hate you' with the same cadence," that is, with the same inflection of voice; the difference of feeling is shown in the coloring of the tone. Inflection is like the drawing of a painting; the emotion, the modulation of resonance, is like color. It is due to this that we use the word "tone-color"; as a painter adopts the word "tone" to express a certain relationship in a picture for which there is no other word, so for lack of a word in vocal expression we borrow tone-color from painting.

We can now see more definitely what the ministerial

tune is. It is primarily changing the inflections, touch, and the elements of conversational form to reveal feeling, and eliminating variations in texture and color. The remedy for this tune is to bring in the additional element of the modulation of resonance for expression without any change in these fundamental elements of naturalness.

The function of inflection in general is intellectual, while the emotions and feelings are revealed by the color of the voice. A union of inflection and color is most important in delivery. Displacement in the function of one of these by the other is the chief element in ministerial tunes or "tones."

As feeling is response to the imaginative or creative action of the mind, the adequate development of emotional power, and the proper awakening of emotion, should be associated with the development of adequate imaginative action. A prominent source of bad vocal expression is the neglect of attention to feeling. Men universally recognize the necessity for truthfulness in the expression of thought. They would feel very keenly their shortcomings if unable to define a word or an idea, or even a principle. But the truthful expression of feeling is not considered important, and yet this is the very soul of vocal expression and the most difficult and important problem in the vocal interpretation of the Bible. The definition of a word or idea is simple compared with the definition of feeling or experience.

The word "intellect" means "cut off," "separate"; the word seems to recognize the fact that an idea comes to us as an independent thing. Feeling, however, is

something that rises in the heart, and seems a vital part of ourselves. Psychology has never been able to name and classify the feelings. One of our leading psychologists says that it is almost impossible to study feeling, because if we lay our finger upon it to analyze it, it has completely changed. But when we come to expression, we find that the very soul of delivery is the ability to define accurately and carefully each emotion. If this be not done, there can be no impressive, or even truthful, expression.

Some preachers have but one emotion; some have none at all; some have two or three; few have a large gamut. The innumerable emotions of the heart are nearly all suppressed unconsciously. The study of tone-color must be associated with the awakening of the imagination and a command of all the emotions.

The study of expression is the real place for the study and mastery of feeling. Feeling can be educated, and expression is one of the chief means of refining it, and developing a range of experience.

Feeling is neglected because it is intuitive, and cannot be discriminated so easily as intellection. Any one may see that words express the conceptions of the mind; but the tones of the voice, the natural language of the emotions, reveal the heart. The universal neglect of the voice and its language of modulations is no doubt associated with the neglect of feeling in psychological studies.

In general, every idea may be said to have a feeling of its own, an experience peculiar to itself, and there should be a corresponding expression of this emotional action.

A primary cause of faults in delivery is that the speaker feels his subject only as a whole. The occasion, the position he fills, the needs of a church or congregation, the subject in general relation to the race, or the reverence for the entire Bible or the whole lesson, these are felt, but he does not feel each individual idea. His experience is vague and indefinite.

A reader of the Bible must develop a gamut of emotion, and this can be done by avoiding all abstraction, negation, or neutrality, and concentrating attention upon each idea. Contrasts are helpful. One may take two ideas which are totally different in their experience, and give them in opposition. Some persons are so monotonous in feeling and delivery that they express joy and sorrow with the same coloring. The student should be made aware if he does this, and shown that he has intellections, but not emotions; that he thinks an idea, but does not live it. Able men sometimes surrender themselves so much to intellectual activity that thinking becomes severed from all imagination and feeling. The preacher's ideas are often separated from himself. Genuine delivery is the giving of a man's soul with his ideas. Emotion comes to us. We can think and suppress the emotion, can eliminate it, but in so doing we suppress the profoundest part of our nature. The habit of abstract intellection is so universal, especially as a result of our educational system, that these words may provoke a smile from some; but by one who has seriously studied the problem of delivery, the absolute truthfulness of the remark will not be questioned.

Bible reading is "the presentation of truth by personality," the interpretation of truth by personal experi-

ence; it will be seen, therefore, that the study of expression is the study of experience, of feeling, and the realization of truth. All reading, all speaking, all vocal expression from the point of view of delivery, must be simply the revelation of realization, and emotion may be the deepest realization of the man. Who can conceive of a spiritual life and worship without feeling?

This reference to the emotional element in experience and the importance of expressing feeling truthfully is placed here as the most helpful means of developing the imagination and tone-color. Tone-color is the primary agent for the expression of feeling.

It is astonishing how earnestly men work upon the thought and meaning of a passage, and how rarely they think it necessary to meditate over what was the cause, point of view, situation, or the emotion which dominated the heart of the speaker at the time; and yet the feeling and situation are fully as important as the thought. It was not merely what the Master said, but the way He said it, that moved men. Passage after passage in the Gospels becomes clear to us only when we feel the sympathetic point of view of the Master, or the attitude of those to whom He spoke. The words were often uttered to produce immediate impression. The life of the time has come down to us embodied in words, and unless we can use our imagination and dramatic instinct to feel the life of that moment, we fail to realize the import of the passage.

To develop truthfulness of feeling the reader should arrange many short passages from the most important parts of the Bible, where there is very definite feeling, and should study these in order to apprehend the real

character of the men to be portrayed, nor should he rest content until he can give every one its definite expression. He should arrange forty or fifty short passages, and practise them until he can give each one its own emotions and character.

Psalms lxxxiv. and xc. may be read in direct contrast. A dialogue such as Luke vii. 35 gives a dramatic contrast in feeling.

One of the most notable passages for the control of emotion and intensity of coloring is the account of the scene in the Garden of Gethsemane (Matt. xxvi. 36–46). The prayer especially must be given slowly. The word "nevertheless" demands a pause after it. The situation should be so intensely felt that the breath must be held in, and the feeling awaken and diffuse itself through the body, until the whole texture of the voice softens and becomes transfigured by the inward emotion.

Among the most intensely passional words in all literature is David's lament over his son Absalom (2 Sam. xviii. 31–33). The close of verse 33 must be given with great intensity and control of breath, and with vigorous touch.

XXIX. ASSIMILATION OR SYMPATHETIC IDENTIFICATION

A reader must give the hearer words, but pronunciation, though a necessary mechanical prerequisite, is not really expression, for words may be pronounced correctly and the meaning and spirit of a sentence be perverted. Expression implies the giving of ideas, thought, situation, and experience. These are expressed by pause, change of pitch, touch, inflection, tone-color, and movement.

All of these mental causes of expression have been discussed except experience; and all the technical means for their expression except movement. Experience and movement with imagination and tone-color are apt to be entirely absent from the ordinary reading of the Scriptures. Most readers are content with giving merely the meaning, and to eliminate imagination, sympathy, and all the higher actions of the mind, and omit practically all the modulations of the voice except a pause and an inflection introduced now and then.

But important as thinking is, true interpretative reading demands more. The reader must grasp every scene and identify himself with every situation, point of view or character, and express the deepest feeling of his heart. The experiences of the human soul are the most vital elements in expression. The higher the literature, the more is experience the theme. It is the function

of literature to elevate feeling, refine emotion, widen the range of experience, and make each one a sharer in the life of his race.

All expression centres in character, and character is developed by experience. Character means a "mark"; it is the mark or record which experience leaves on the soul. All expression is the revelation of the impressions produced upon an individual heart. "No one can give anything to his fellow-man but himself," his point of view, the truth he sees, feels, and realizes. Experience is the real life of the man, and reading that does not reveal it is artificial and cold.

The greatest fault in expression or the most universal cause of faults is neutrality or the negation of experience. This lies at the basis of a dozen kinds of monotony. The secret of the natural variation of expression can be found in no mechanical rules or imitation. All mechanical elocution substitutes some kind of artificial manipulation for the simple, direct, sympathetic, and intensive assimilation of the processes of human experience. The only secret of natural expression is life. No two leaves of the forest are alike; no two faces; no two voices are alike. In nature everything has a character of its own. In mechanical art, a hundred buttons, a thousand coins, may be made exactly alike, because they are externally and mechanically moulded; but all natural expression is from within outward. It grows from cause to effect. To be natural, the reader must have something of the freedom and infinite variation of life. He must live his passage.

How can he do this? By imagination and sympathy. The highest characteristic of a human being is the

instinct to identify himself with every situation, see things from the point of view of others, and share the experiences of his fellow-men. The glory of man is this altruistic instinct. Sympathy may take many directions. Two men may see a large boy knock a little one down in the street. One may be led by sympathy to wipe the tears of the small boy and help him home. The other may take the large boy by the collar and hand him over to the police. Both men are moved by sympathy. Human beings cannot look on and regard events or sufferings indifferently.

This instinct, or whatever it may be called, which leads every one to identify himself with others, and to participate in the life of his race, whatever direction it may take, gives naturalness and soul to all reading. How can a reader repeat the last words of Stephen (Acts vii. 37–60), recount the Jews gnashing their teeth in rage, see in imagination the hurling stones, and hear his last prayer, "lay not this sin to their charge," behold him gazing up into the face of his Lord and repeat this simple, sublime description, "He fell asleep" — how can any reader rehearse such events with cold neutrality and indifference! No one can do so without crushing out his soul's fundamental instinct of sympathy. Such repression and cold reading may result from bondage to a constricted voice, to abnormal habit, to conventionality, or some false idea of reading.

This sympathetic action of the human soul is usually called the dramatic instinct. When this expression is used in its deepest and broadest sense, this term may not mislead. Dramatic instinct, however, must not be understood as mere imitation of the manner of a charac-

ter in direct quotation, but as a name for that universal sympathetic instinct by which one soul sees into the heart of a fellow-being, creates an imaginative situation, realizes some definite point of view, beholds some scene or event so vividly as to become a participant and live for himself the life of his race. It is that action of mind or heart by which every transition in situation and feeling is so intensely realized as to cause a change in expression.

The literary or objective embodiment of the dramatic spirit has already been discussed; but command of the subjective or psychic dramatic, the instinct of assimilation, must be carefully studied and practised.

The dramatic instinct has been so identified with impersonation that its psychological nature in the interpretation of literature should be carefully studied.

According to the best authorities, two elements are found in the dramatic instinct: imagination, by means of which the reader or speaker sees a situation or character; and sympathy, by which he relives a scene or event and identifies himself with his conception of a fellow-being. Imagination and sympathy are always near together; but as dramatic instinct they act as one.

Among the functions of this identifying or dramatic instinct is its revelation to the individual of the degree of his assimilation. It shows how far he is really living a truth.

Every reader of the Scriptures should carefully study the possible gauge of his faculties and powers in reading. How far does he realize the truth, how deeply does it dominate his faculties and powers?

Aside from pronunciation, in which man's faculties

are more or less negative or inactive, there are many degrees or planes of activity. He may read or speak, for example, on the commonplace plane. We have a business gauge of our faculties. We ask our way, or speak to men on ordinary practical matters, and hold our deeper sympathies and ideals entirely hidden. Men often keep this plane of mere facts, it may be, unconsciously, even in reading the sublimest passages of the Scriptures. Some justify themselves with the idea that they are natural, and that to go any farther would be to "put on," and become ungenuine and affected. To read the Bible or to pray on the commonplace plane is sacrilegious. "To speak of God in cold blood" will degrade men; to speak of the most sacred things on the commonplace plane will not only do no good but do positive harm. Spiritual truth is spiritually discerned. A man whose nature is awake will not speak of his aspirations and spiritual realizations in a cold, businesslike tone.

On the commonplace plane, man looks on every object as a mere thing. A word, idea, or thought is a mere matter of fact. All imagination and feeling are eliminated. Everything is literal.

When man begins to see and live for himself the truth, he has greater animation, gives more vitality to expression. He may rise to the plane of physical earnestness, but this is rarely appropriate in the reading of the Scriptures.

He may give a sentence on a passional or a dramatic plane, both higher than the commonplace. He may rise still higher to an imaginative and poetic plane. But this is not sufficiently high for the reading of the sublimest parts of the Bible. He must rise to the highest spiritual plane.

The assimilative instinct, when rightly trained and awake, enables a man at once to realize the plane upon which a truth should be expressed. Many sentences, even paragraphs, of the Bible are upon the commonplace plane; but if a reader cannot rise at once to the realization of spiritual truth, he will have no power to stir the hearts and consciences of his congregation.

To illustrate, take again the account of the death of Stephen (Acts vii.) and first, give all as a mere commonplace statement without sympathy. Second, give it dramatic representation and life, and third, give it the highest sympathy with a true realization of the significance of the event and its epic character. What a difference! The commonplace makes the passage seem cold, almost inhuman. Why then do so many read it in this way? Because of bad habits, of a cramped voice, because they do not dare to trust themselves, because of conventionality, and the feeling of intellectual propriety, or a realization of the literal place where the reader stands, and not an imaginative creation of Jerusalem, of the mob of Jews or of the deep significance of Stephen's great words or of his death. The dramatic is not satisfactory. It is too objective and representative. Nothing is satisfactory but the expression of the highest sympathy and true realization.

Again, the assimilative instinct enables us to realize the character, experience, and mode of thinking of each speaker. It gives the reader power to see truth from every possible point of view, and to interpret it by its relations to different people. This is its primary dramatic function.

In rendering the parable of the Pharisee and the pub-

lican (Luke xviii. 9–14) note the great difference in the attitudes of mind when we truly realize the difference in their characters. The Pharisee's prayer is a cold, formal repetition. We do not allow ourselves even to identify ourselves with him. We portray his needs in a negative way which shows our disapproval. The word poorly translated "stood" means he posed himself.

Note the marked transition, verse 13, — the deeper sympathy and realization of the emotion of the publican. We completely and fully identify ourselves with him, and yet not exactly in a dramatic way. We become almost ourselves, and endeavor to follow his example. Then note the quiet dignity with which verse 14 is given, — the epic simplicity and judicial dignity of the Master.

Again, assimilation enables us to realize not only the right conception of each character, but even the right attitude of mind in any clause. For example, in the parable of the Prodigal Son, the assimilative instinct will aid a reader to realize the curiosity, if not suspicion, of the elder brother as he approaches and hears "music and dancing"; it enables him to realize that the servant gave the news joyfully, but it also enables him in the next clause to put himself as a participant in the scene, and see and feel all from the highest point of view, and express astonishment in repeating the simple words, — but he "was angry and would not go in." This is an epic form of the assimilative instinct, higher and more important than the dramatic.

One of the most important applications of sympathy, though one which is often overlooked, is the passing

from a negative to a positive attitude of mind. This contrast should be definitely marked all through "The Sermon on the Mount." When not made salient, the point of the sermon is lost. All through the fifth chapter the speaker is negative before the word "but." Even in the quoting of the commandments the Master is recounting what is negative. At the word "but" there is a long pause, and the expression changes in giving each positive statement regarding the inner Kingdom.

Again, Matthew vi. 5 is purely narrative, but verse 6 is a serious and direct expression of one of his most profound truths; verse 7 again is read negatively, it condemns and does not express sympathy; but in verse 8 he touches upon a great principle, and positively brings it home to the hearts of his auditors.

This passing from the negative to the positive is not merely intellectual, but deeply sympathetic and spiritual. It can be interpreted only by the true principles of assimilation, which give us the key to the highest spirit of delivery.

Let not the reader confine the idea of sympathy or dramatic instinct to human beings; there is a most important sympathy with truth, for example: 1 John 3, "Behold what manner of love," and the following words contain one of the most positive statements regarding the spirituality of the Christian religion, while the last part of verse 1, "The world knoweth us not," is more negative, and should be read in contrast. Verses 2 and 3 are read with great weight; they are full of depth and positiveness. Verse 4, "Every one that doeth sin," has a negative movement, changing in verse 5 again to posi-

tive sympathy. It is contrasted again with a negative statement in the last of verse 6. In fact, all through this chapter there is a continual changing from the negative to the positive attitude, or from things which have been outgrown to positive sympathy and suggestion of the deepest thought of religious experience. The positive and negative must not only be contrasted, but contrasted in a way to show that the negative is accidental and subordinate, not brought forward for sympathetic approval, but only for contrast; while the positive contains the great central truth of the passage and is given with the reader's approval and sympathy.

Notice how the sympathetic or assimilative instinct must decide many important questions in the vocal interpretation of 1 Kings xviii. and xix. We feel the necessity of sympathy in Elijah's prayer "Hear me, O Jehovah, hear me that this people may know," for we feel Elijah's intensity and passion, his love for his people, and his devotion to Jehovah. There is something here of the lyric and of the epic, but we are so in sympathy with his point of view that there is possibly a predominance of the dramatic spirit; but in the next clause there is a far greater call for sympathetic identification with the scene "Then the fire of Jehovah fell." The reader here must become himself, must realize not the character of Elijah, but the significance of the event itself. There must be a long pause, a vivid imagination, and such a sympathetic contemplation that the reader receives an impression as if he himself saw the falling fire. To read this clause as a matter of course without a change in the sympathetic attitude of the reader destroys the impression of the scene.

In the nineteenth chapter, we narrate simply the words of Ahab. But the vividness of the scene and the intensity of our realization cause us to speak dramatically the words of Jezebel (v. 2); then we indicate our surprise and regret at his flight. He who faced Ahab and all Israel flees from a woman. But we are not antagonistic, we have sympathy for him as we see him look around and see signs that Israel had not "turned their hearts back again" nor learned to "know." We describe sympathetically his journey into the wilderness, his falling under the broom shrub, and intensely and dramatically realize his prayer for death. We linger sympathetically over his sleep, and especially over the touch of the angel and the food. We are telling of providential care. Verse 8 especially is given suggestively and impressively. Our sympathetic attitude continues until we come to the question of Jehovah (v. 9), which should be given with great dignity and awe. It is the beginning of Jehovah's lesson to His prophet, one of the greatest lessons ever given to a mortal, and one of the most epic of all passages in literature. The reader must give something of Elijah's excitement, intensity, and despair; Jehovah's words are again given with deep intensity, but with an appeal to the spirit of the prophet; the description of the "great and strong wind" must be given with objective force, but there is a marked transition to subjectivity and tenderness, with a lower key and a total change in atmosphere and color in "but Jehovah was not in the wind." This must be given in such a way as to suggest that Elijah's method is not the method of Jehovah, and that it is not his plan to kill four hundred and fifty prophets and expect Israel to reform. He

is giving a lesson to his faithful servant, who has not understood fully the method by which God wins the world to Himself. "After the wind the earthquake" is given with excitement and animation; after the word "but" again follows a complete change in the attitude of the reader from a physical to a spiritual plane. Again he reads with outward force, "after the earthquake, a fire," and again with spiritual suggestion, "Jehovah was not in the fire." Then, with a deep intensity, "and after the fire," then after a long pause, "a still small voice." This must be a sublime climax, and must be felt by the reader to be not only the voice of God, but an intimation of the gentleness of His method in dealing with man, antithetic to that method which Elijah had adopted. This impression must continue through the next sentence, "wrapt his face in his mantle and went out and stood at the entrance of the cave."

The question is repeated, "What doest thou here, Elijah?" with still deeper intensity. Elijah's outpouring protest may possibly be softened; but his words are the same. The command in the next words of Jehovah to Elijah must be given with tenderness, especially verse 18, which corrects the mistake Elijah had made.

Such sublime passages can be interpreted only by the sympathetic power of the human soul, this human instinct that enables every man to imagine and live for himself such a scene. The reader must become a spectator, hear the wind, the earthquake, the still, small voice, and feel that all applies to himself.

XXV. MOVEMENT

All the modulations of voice are used to express the sympathetic instinct; but point of view, changes in feeling or experience, character, and attitude of mind are especially revealed by variations of the rhythmic pulsations or movement. This is the last of the technical modulations of the voice, and the most important, but the most difficult to explain. It most directly expresses the degree and kind of sympathetic identification on the part of the reader.

Movement has been usually considered as a mere matter of rate or time. It has been said that whatever is of little consequence we pass over quickly and lightly, while we linger over that which is important. Movement, however, does not apply so much to time as to rhythm, the measure of time. True movement is not the reading of one passage slowly and another quickly. A reader may give a trivial sentence slowly without changing its triviality; an important passage may be read rapidly while still suggesting weight; and a weighty passage may be read slowly and yet be made to seem of no importance. Besides, stupidity and indifference move slowly.

As movement primarily consists of rhythmic pulsations, these different aspects may be illustrated by the waves rolling upon a beach. If we observe waves rolling in, we find that they vary in height, in their distance

apart, in the rapidity with which they roll toward the shore; also, in their different actions, forms, shapes, or character. Movement in vocal expression has four points which correspond more or less to these, have each a distinct meaning and in natural conversation are always present in some degree.

What do these aspects of rhythm mean?

1. The strong or light force of the pulsation corresponding to the height of the wave indicates the energy of the reader, his intensity, the degree of his earnestness, and the depth of his passion.

2. The long or short rhythmic pulsation, corresponding to the distance of the waves apart is in proportion to the dignity, weight, or the sense of importance of the truth.

3. The slower or more rapid succession with which the waves run toward the shore indicates the degree of abandon or excitement; the superficiality, negation, triviality, or the "uncontrolled force of an emotion."

4. The form or outward action of the energy corresponding to the shape of the wave indicates the distinct character of the energy or the emotion. Thus movement expresses the life. As every man walks in accordance with his character, as every animal has an action peculiar to itself, so every emotion or thought has some distinct peculiarity of movement. There is a movement of sorrow, of joy, of peace, of contemplation, of deep thought, of reverence, of awe, of wonder, of excitement, of love. The sculptor, Barye, when starting to model an animal, would draw a little sketch, and in the first line of that sketch was the movement of the animal. In the same way movement in vocal expression manifests

the fundamental characteristic of any character, idea, thought, emotion, or experience; in fact, of any word, clause, sentence, paragraph, oration, or lesson.

These four points all go together. Strong and long rhythmic pulsations with slow repetition indicate dignity, intensity, and control or calmness. Light, long, slow pulsations indicate indifference or stupidity. Light, short, quick pulsations indicate superficiality; strong, long, quick pulsations, great passion and explosion.

In every case, the form of the pulsating energy or force uniting practically all the elements of vocal expression is also present, indicating the distinctive character of the experience.

The inadequacy of time as an explanation of movement will be apparent to any earnest student. Unless the rhythmic pulsations are lengthened, their stroke increased, and their character made more salient, slowness will always be tedious, suggestive of weakness rather than of strength,— of stupidity and dulness rather than of weight or dignity.

Again, rhythmic movement may be illustrated by a walk. A man may walk with a firm step and firm texture of his whole body, with a short stride or with a long one. A short stride denotes superficiality or weakness of intention, while a long stride denotes strength of purpose. Either of these may be rapid or slow, the speed indicating the degree of excitement, firmness of the step or texture of the whole body. This indicates the degree of control or intensity of the energy.

Besides these three which are found in some degree in all, every walk has also elements peculiar to the man. The feelings, the thought, the present aim, the general

purpose, the bearing and character of every man are shown in his walk.

The reader must study himself. The only cause of movement is the direct sympathetic identification of the reader with the life of his thought. No elocutionary rules, however plausible, have been adequate. The mastery of it requires deep study of a principle, and an endeavor on the part of the reader to find the inner spirit of the passage, the manifestation of the life and movement of his own powers.

Movement is of great importance in reading the Scriptures, because it enables the reader to emphasize a whole clause, sentence, or paragraph, and to bring into unity all the various parts of a long passage. It is practically the only means of revealing the assimilative instinct, dramatic action, the epic spirit, or of showing that larger relationship and unity between all the parts of a story or a succession of scenes. But besides all these, it is the important element of naturalness.

Illustrations of movement faithfully studied and practised will be better than discussion to show its nature and importance. Forcible examples of various forms of rhythmic pulsations are found everywhere. In fact, there is no change in situation, point of view, and especially in sympathetic identification or manifestation of life, without the presence of movement. The reader should review his favorite passages of Scripture and note the presence of movement in every clause. He will find where movement is all alike there is a total lack of character and genuineness. Movement is the most fundamental element of delivery. It is never absent when speech is the natural outpouring of a

living heart. Search back into all illustrations, contrasts, or changes, and movement will be found everywhere a necessary element; but in all cases it expresses the sympathetic identification of the reader with a truth, situation, or event, or with the thought and life of a character.

The Bible is full of comparisons and illustrations. It is one of the necessities of language and literature to use a familiar fact to throw light upon a less familiar truth. By change of movement, one clause can be shown to be illustrative and secondary, and another the central idea. However beautiful a figure may be, except where the figure and the thought are combined in one as in the parable, the central thought is most important.

Movement not only shows the opposition between the illustration and the thought, but enables the reader to show the relation of a long extended illustration or series of illustrations to the great central thought; for example: in 1 Corinthians xv. 35–49, Paul starts off with a question, which some of his readers or hearers raised, naturally, as to how the body is raised, and after a serious answer to them he immediately passes to illustrations, first of the seed, which is shown by emphasis on "sowest" and quick movement, and so on to "flesh," "celestial bodies," "sun," "moon," and "stars." His illustrations last through the forty-first verse and should be given with great saliency and a certain animation and coloring of objective things; but in verse 42 the movement should be very slow and intense. This is the central theme and that toward which all his illustrations have pointed. The reader must mark this by great transitions not only in key and color but espe-

cially in movement; in this way only can he reveal the argument or the broader relationship of the whole passage.

Again, wonder causes strong, slow, rhythmic pulsations. In rendering the healing of the ten lepers (Luke xvii. 11–19), the little clause "and he was a Samaritan" awakens astonishment, which may be rendered by a long pause after "and," and the rest be given with stronger rhythm and with change of color, pitch, and especially movement.

A miracle which is a wonder is thus indicated by slow movement. In the stilling of the tempest (Matt. viii. 26), to give "and there was a great calm" with colloquial or narrative movement would indicate that it was a mere matter of course and awaken no surprise. This would pervert the whole spirit of the passage. On the contrary such a clause as "when he was entered into a boat" or "when he was come to the other side" should be given with light, quick, rhythmic pulsations for the sake of contrast.

Note in the journey to Emmaus (Luke xxiv. 13–35), verse 31 is given an abrupt and excited movement in sympathy with their astonishment, with a pause after every phrase. Note also the great decision of the touch, "and their eyes were opened; and they knew him, and he vanished out of their sight."

Wonder lengthens, strengthens, and retards the pulsations. For example, in Ezekiel xxxvii. 1–10, the rhythm of verse 1 is ordinary, while quotations from Jehovah are full of weight and dignity, and therefore are given long and strong pulsations. Verse 7, "So prophesied as I was commanded," is a simple statement,

and is given rapidly as a matter of course, but in the next clause the rhythm begins to change on account of the surprise and the wonder at what happens, and "Behold an earthquake and the bones came together." Then the reader changes to quicker movement as indicating nothing of importance as he prophesies unto the wind until the "breath came into them and they lived and stood upon their feet, an exceeding great army." This is given very slowly as the expression of awe.

Approval is shown by slow, long, and strong rhythmical pulsations; disapproval by light, short, or quick pulsations. The supposed quotation in James i. 13, "Let no man say when he is tempted, 'I am tempted of God,'" should be given rapidly, because it is not given with approval; but the following words, because "God cannot be tempted with evil," should be given very slowly, with weight, because it expresses what the writer really approves. Again, in James ii. 3, the quotations are so read as to show a disapproval of such treatment of the poor, "Stand thou there or sit under my footstool;" also the other, "Sit thou here in a good place," unless we render the passage very dramatically and take on the condescending attitude and dramatically express their subserviency. Most quotations are given stronger movement than mere explanatory clauses, because they are usually of greater weight and interest, but this is not always true; epic emphasis may reverse it.

The reader must be careful not to turn any principle into a rule. For example, the question of the disciples, "Dost thou at this time restore the kingdom to Israel?" (Acts i. 6). We disapprove of this question at the sublimest moment of the Ascension, and if we follow a

rule that what we wish to "disparage" we read more rapidly, we would give this very quickly. But this question was a most serious one to those who asked it. And if we enter into sympathy with them or give it with the dramatic spirit, we should read the question very slowly. Thus all must depend upon the point of view. No rule can be laid down. Again, we may give something we disapprove with great regret and this would cause slow movement entirely independent of disparagement.

Note the relation of movement to parenthesis; it is an old rule that parentheses ought to be read quickly and on a lower pitch. This is not necessarily true; we must find a deeper principle in the approval or disapproval, the relative weight or importance of what is in the parenthesis. In Galatians i. 1, "Paul, an apostle, and all the brethren which were with him," is separated by the parenthesis which marks the deep throb and spirit of the whole epistle. Paul had been disparaged to these Christians; and this parenthesis expresses in strong, long, slow rhythm his divine authority, "Not from men, neither through men, but through Jesus Christ and God the Father, who raised him from the dead." As a parenthesis, rhetorically, this is, of course, subordinated, but in vocal expression it must be given with great saliency and weight. The slow movement begins again in verse 3; in the second chapter of this epistle, verse 6, we have a parenthesis which is of less importance, while that in verse 8 is more important and should be read with slow movement. In Ephesians ii. 4–6, the thought flows along smoothly and naturally, but suddenly we find a little parenthesis, "By grace ye

are saved," which is of more significance than the rest of the passage.

Movement is necessary to interpret similes and metaphors: "I will be as the dew unto Israel." "He shall blossom as the lily, and cast forth his roots as Lebanon; his branches shall spread and his beauty shall be as the olive tree" (Hosea xiv. 5–8). Here we linger with delight over the greatness of the promises and the beauty of the pictures, and of course show this by the movement. But there are often passages, such as Isaiah xl. 15, "Behold the nations are as the drop of a bucket and are counted as the small dust of the balance; behold he taketh up the isles as a very little thing." All these figures show the triviality of earthly things as compared with the character of Jehovah, and should be given with light, short, quick rhythm, while the verses immediately before and following are given with strong, slow, long pulsations, to suggest the greatness of Jehovah in comparison.

For such contrasts, changes in the rhythmic movement are absolutely necessary.

Occasionally such similes, because beautiful in themselves, are given by careless readers very slowly, as Hosea xiii. 3, "They shall be as a morning cloud and as the dew that passeth early away." These similes are spoken of in condemnation of Israel, and should be read in quick pulsations, which may be vigorous on account of the emotion.

Again, metaphors show the same principle. In Proverbs i. 9, the figurative expressions "an ornament of grace unto thy head" and "chains about thy neck" are given with the movement of weight. Figurative ex-

pressions should be set off by pause from the main thought. At times these greatly aid the hearer to realize the force of the figurative language, and the figure which is given individuality and unity by movement.

In Luke ii. 41–52 the words of the narration are simple, and should be given with light, quick movement. Verse 48 must be given with change of melody and color, but not with great weight and with no indignation. It is a very ordinary question, but his answer in verse 49 must be given with strong, long, slow pulsations, on account of the intensity of feeling, or possibly because weighted with a higher suggestion. "How is it that ye sought me? knew ye not that I must be in my father's house?" Some, however, may regard these words as simply saying, "Where else should you search for me? You know naturally the place where my interest is centred." This is a thoroughly natural and childlike answer. To others the words are suggestive of the coming of Jesus to the consciousness of his mission. The reader must decide and not leave such questions in doubt. Movement must give everything a definite character.

Transitions from one character to another in dialogue are often found. What a strange contrast do we meet between Christ and the woman of Samaria! (John iv. See page 182.) There is here not only a transition from one to another, but a gradation, especially in the words of the woman, who at first is flippant, and at last serious. His quiet request, "Give me to drink," is opposed by her question and her attitude of surprise that a Jew should ask such a thing of a Samaritan. The words of Jesus also become more intense as He penetrates below

her superficiality, and speaks of the "living water." Her feeling and attitude are totally different in verses 11 and 13. The Master comes back with slow and measured seriousness, up to the climax "eternal life." She is still superficial, and her flippant mood must of course be delicately suggested by the reader. Then the Master appeals to her conscience, penetrates deeper, and probes a wound, "Go call thy husband." Then she becomes more serious, but she still attempts discussion and debate, now of national prejudice. Then follow the serious words of the Master, one of His most important teachings. To these succeed the deeper longings of the woman for the "Messiah," and last of all the wonderful self-revelation of the Master. The spirit of the passage demands that the gradual transition in her thought should be shown. The attitude of the Master is possibly little changed from first to last. A measured dignity must be maintained, as it gives epic grandeur to His words, but the dramatic spirit is concerned more with the woman. Even in her case it must not go to an extreme. We can easily imagine the way she said, "Give me this water, that I thirst not, neither come all the way hither to draw." But to portray the extreme dramatic representation of her attitude in these words would hardly be possible in any ordinary Scripture reading.

The slow and measured words of the Master in John xxi. 15–18, His deep appeal to Peter, who had gone back to his fishing, mended his old boat, and is now wavering on account of his disappointment, are strongly contrasted with the quick and impulsive movement of Peter's protest. The Master's words must have stirred to the

depth the soul of Peter and lingered with him through the long days of waiting. The movement of these words must be very slow, with long pauses, and intensity of touch, suggesting the longest pendulum possible to human expression, while Peter becomes more and more intense and excited and, of course, rapid in his protestations.

The retarding of movement plays a great rôle in the interpretation of the Bible. Regret, sympathy, pity, all are shown by increasing the pauses and changing the strength and length, as well as the rapidity, of the rhythmic pulsations. Who, for example, would read with a mere matter of course movement the account of the death of Ananias and Sapphira (Acts v. 1–11) and not express a certain awe by a change in rhythm in reading, "and she fell down immediately"?

Movement is not shown merely by contrasts or sudden breaks in feeling, for there is a primary movement in every clause or passage which directly expresses its character and life. For example, note the movement of the Passion, revealing itself in vividness of imagery; and consider the passionate abruptness of the words in the Song of Triumph in crossing the Red Sea and the effect of the realization of this spirit upon the voice modulations of the reader.

Such a sublime clause as that in Deuteronomy xxxiii. 34, "underneath are the everlasting arms," is not merely emphatic in contrast with previous sentences, but the reader lingers over the significance of the figure, realizes the omnipotence and omnipresence of Jehovah, and uses a peculiarly slow movement, which concentrates for a time the energy of thought and feeling in this clause.

One of the greatest functions of movement is to bring a whole lesson into unity. In union with range of voice and tone-color, movement can bring a long passage into unity so as to produce one strong impression.

For example, we have a fine gradation of movement in the story of Zacchæus, Luke xix. 1–10. The first verses are narrative, are given with light, quick movement, until the Master says, with strong rhythm, "come down, for to-day I must abide at thy house." There is a movement of murmuring and antagonism in verse 7, contrasted with the dignified but humble speech of Zacchæus, verse 8, while in verses 9 and 10 the Master's rhythmic pulsations grow stronger and slower, with longer pauses.

Notice, also, how the parable of the vineyard, Mark xii. 1–12, is set off with a long pause from the introductory sentence of the writer, and another at the close of the ninth verse. The Master must have paused impressively before He asked the question, and then changed His movement. The illustration in verses 10 and 11 also has a different movement as He passed from His parable to the application. But the greatest change is at the twelfth verse, in the return to the narrative spirit of the introduction, thus bringing the whole into unity.

Movement is so complex and mystic, and so often misunderstood, that the reader is liable to neglect it. He, however, who will take the pains to study it and find in himself what it means, will be rewarded with a power in expression and a revelation of possibility in his voice of which he never dreamed. Action is a necessary expression of life. Language is necessary to an under-

standing even of feeling. He who studies the dramatic power of movement will accordingly be rewarded with deeper and truer understanding of his own nature, and, especially, of the action of his sympathies as well as command of the deepest and most important element in delivery.

XXVI. CORRELATION OF THE VOICE MODULATIONS

THE six technical elements of vocal expression, pause, touch, change of pitch, inflection, tone-color, and movement, are so few in number, simple in character, and delicate in meaning, that there is a universal tendency to slight them. Indeed, some of them are entirely overlooked. One reason for this is that they occur simultaneously, and to accentuate one of them beyond the possibility of union with the others constitutes a serious fault. Naturalness must always consist in the harmonious union of them all.

The reader of the Scriptures must study their relations to one another and their union, and become conscious that they are simultaneously caused by the thought or feeling, as the leaves and flowers of the plant grow out of the parent stem. He should note that all faults of vocal expression result from their wrong use, their wrong coördination, or the exaggeration of one at the expense of others. The nobler the vocal expression, the greater the unity and coördination of all these modulations.

It is highly important to note some of the relations of these to one another, for as all the variety of colors in the world depends upon the combination of the few primary colors, so all the effects of vocal expression

depend upon the simultaneous union of these fundamental modulations.

Note the relation of pause to change of pitch. Pause is an element of rhythm, change of pitch an element of melody. If we pause without change of pitch, we show hesitation. If we change pitch without pause, chaos follows. Together they coördinate rhythm and form, force and thought, attention and discrimination. The degree of change of pitch must justify the length of the pause.

Again, note the relation of touch to inflection. Touch is an element of rhythm; inflection a primary element of form; and the union of these two coördinates the control of force, and concentration of the mind, with the reader's attitude toward the truth, or his audience, or the relation of one idea to another. Whenever touch and inflection come together we feel the centre of attention, and at the same time the mental attitude. Not only do these come together — to the ear they are always united — it is difficult to separate them. Recitative in music is touch without inflection. There can hardly be such a thing as inflection independent of touch in natural speech; but each can be accentuated, and they are distinct in meaning. Touch manifests the decision of execution, the definiteness of conviction, the control of feeling, breath, or the vocal conditions by the will. Touch shows the specific centre and focus of the attention, while inflection shows the relation of those centres to purpose, to other ideas, and to the whole situation.

The relation of inflection to color should be noted. Here we have the union of thought and feeling. Where

feeling usurps the place of thought, we have sing-song, or some form of "ministerial tune." Where thought usurps the place of feeling, we have an entire absence of color in the voice. Hegel says that "a strong man is one whose thought and emotion are balanced by will." "The consentaneity of thought and feeling," to use Professor Dowden's word, is the chief element, not only of all true eloquence and art, but especially of nobility in vocal expression.

Observe the relation between pause and inflection. As inflection is a most intellectual method of emphasis, an emphatic pause introduced after a long inflection unites with this a deeper contemplation, and thus gives greater dignity and weight to this otherwise coldly intellectual and didactic method of emphasis. Color may also be used simultaneously, expressing many shades of imagination and feeling. An emphatic pause follows the emphatic word, and when followed by subordination may be given with great effect in the very midst of a phrase; but without salient inflections, without change of pitch and subordination of form, such a pause or any extreme modulation of color would be not emphatic but chaotic.

The last element of vocal expression that has been enumerated is movement, or the expressive modulation of the rhythmic pulsations. Movement displaces no other expressive element, but coördinates with all, causing their accentuation and higher unity. In fact, it makes the other modulations of the voice freer and more expressive. The highest plane of movement is such a mysterious union of all elements of expression that they are lost in the natural and noble interpretation

produced. It is the supreme element of harmony, yet like all true elements of harmony, it hides itself and is apt to be overlooked.

All the elementary modulations are mutually helpful, in fact, essential to one another. They blend as harmoniously as the features of the face, and when one is isolated or omitted, the harmony, naturalness, expressiveness, and beauty of all are destroyed. As will be shown later, we have here a test of the dignity, naturalness, and nobility of these elements and of their elemental character. To many, loudness is one of the most important elements of expression; they consider it the indication of earnestness. But we find it will not combine with other modulations. It eliminates touch, change of pitch, inflection, color, and movement, and renders every other modulation, except in a crude degree, impossible. It must thus be recognized as a mechanical or abnormal element of delivery. The degree of loudness is determined by the size of the audience or the demonstrativeness of the speaker. It sometimes measures the degree of abandon to animal impulse, and is nearly always a sign of physical extravagance and chaos.

Other things being equal, dignity of expression and earnestness must be obtained by inflection, change of pitch, — that is, by increase of range, — and by pause and touch, the rhythmic elements of expression.

These elements of delivery are legitimate and normal, for any one of them can be enlarged and accentuated to any degree in sympathetic union. A more decided touch, a longer inflection, an emphatic pause, a slower movement, and a more intense texture and color, —

these show how crude and immature are loud, short, and sudden explosions. This is especially shown us in Bible reading. Here we feel the lack of dignity of declamation, its unnaturalness, its lack of impressiveness — in fact, its power to degrade and destroy every noble impression.

In fact, there are two kinds of earnestness: energy of body, which may be shown by loudness, and intensity of thought and feeling, sincerity and weight of ideas, revealed by coördination, accentuation and higher union of the simple modulations of everyday speech.

The harmonious coördination and right use of these primary modulations of the voice may be better understood by some studies into the nature of emphasis.

The word "emphasis" has been used in many senses. To some it is a synonym of all expression. This view naturally arises from the fact that emphasis is at present the only universally recognized element of delivery. Others use the word loosely for the giving of any word or phrase greater prominence by any means whatever. To still others it means the modulation of inflection, in order to show the essential meaning or argument of a passage. The word is overworked in elocution, and, owing to its extravagant, one-sided, or perverted use, the real meaning of emphasis has been lost.

Is the real nature of delivery understood, even by educated men? The pride some scholars take in their poor delivery seems to indicate a doubt. Some have so little grasp of its fundamental principle that they still regard it as a matter of imitation. Truly, ours is not an artistic age, nor are our universities homes of art.

If the nature of vocal expression were adequately

realized, there would be a word for the idea of making salient the centres of attention in each phrase; another to manifest the greater centres in sentences and paragraphs, or for the leading points in the argument; and still another word to stand for increase in the degree of saliency of any specific idea. "Emphasis" has had to serve for all these, and often for all other ideas of delivery as men have understood or misunderstood them.

If the use of the word "emphasis" is vague, when we come to study definitions of emphasis we are still more in confusion. It is defined as "a greater stress of voice placed upon a word or syllable." This implies that touch is the only method of emphasis. All systems of elocution have made some one element of expression — with some it has been inflection, with others stress — the exclusive method.

Emphasis, from the origin of the word, and its use in everyday life, seems to refer to an unusual prominence given to a word or idea, a sentence or thought; and this prominence is given it by the accentuation of some one of the primary modulations of the voice, or some combination of them. Methods of emphasis, therefore, are practically infinite, and should be studied in connection with the proper coördination of these primary modulations. The student should endeavor to accentuate each of these in isolation, to gain a sense of the distinct value of it, and then he should practise accentuating it in union with all these modulations in various degrees, that he may feel something of the expressive power possessed by the human voice.

True prominence or emphasis is given to a word or an idea by some accentuation of one of these primary

modulations. Any one of them may at times be made extremely pronounced without destroying their harmonious union or naturalness.

There are certain natural combinations of these modulations; for example, pause and touch are elements of rhythm, and the accentuation of these expresses and accentuates rhythmic pulsations of thinking.

The union of inflection and change of pitch constitutes speech-form or melody. The accentuation of this natural conversational form, that is the extending of it through a greater range of voice, the making of the central inflection long and increasing the changes of pitch, constitutes the chief intellectual method of emphasis. It appeals to the understanding. It affirms, not only the concentration of the mind upon each idea, but shows the relation of one idea to another, or of the thought to the speaker's convictions, or to his purpose. It will, of course, be necessarily united with some accentuation of the pause and touch. It can, however, be accentuated without any unusual increase of these other elements.

Again, each successive form or phrase can be greatly separated from the preceding by pitch, and the various conversational forms be given in various parts of the voice in such a way as greatly to extend the range of the voice. A modulation of these gives emphasis to the argument, to the real central thoughts or points, gives the relative value to ideas and great intellectual interpretative value.

Color and movement deal more with imagination, feeling, and the deeper sympathies. These can emphasize changes in situation, point of view, character, and

show a sudden transition of passion, and all the variations of experience. They serve especially to give the atmosphere and movement of a whole passage. Both rhythm and melody should be emphasized, not only by increasing the pauses and the rhythmic pulsation, but by introducing emphatic pauses after an emphatic word with a still greater subordination of the subordinate clause which follows. This adds to the cold, intellectual emphasis of inflection an element of dignity and weight. The emphatic pause is meditative and spiritual, and is of great importance to the interpreting of a scriptural passage. Again, we may say that the union of color and movement with this is absolutely necessary.

The introduction of color expresses the presence of imagination and the higher feelings, and movement a deep sympathetic realization of the character and life, without interfering with the emphasis of the thought.

It is unnatural to individualize and overwork some one element, like stress or inflection, as is nearly always the case.

The primary method of emphasis in conversation as seen in individual phrases is the accentuation of the centre of attention by increasing the length of the central inflection. We have already found that the centre of attention is marked by change in the direction of inflection. Unusual importance may be given to this by increasing the length of the inflection.

Side by side with this length of inflection, either before a word or more often after it, in the very midst of a phrase a pause may be introduced by the reader for the sake of still greater emphasis. Extension in time by the emphatic pause appeals to the imagination, and

secures a fuller perception of the importance of an idea. An inflection may be lengthened to dominate intellectually another's attention, and may be undignified; but the extension of the pause can hardly be undignified, for it accentuates spiritual weight. For this reason, it demands serious consideration from the Bible reader.

Again, there may be an unusual change of pitch. A reader or speaker may give a wider range of voice in speaking a single phrase, but more especially in a succession of phrases, by a great increase of sound and change of key.

Change of pitch and increase of the range of voice, united to decision of touch and straight inflections, form the most dignified and rational method of emphasis. It must accompany all others. No other, such as color, pause, change of key or movement, must displace it.

An unusual change of key, indicating a sudden and extraordinary transition in thought, situation, or feeling, is important and very frequent in reading the Scriptures. For example, in passing from any one of the speeches in Acts to the descriptive clause following, there is such an unusual change.

In such cases, practically all the modulations change, but the change of key is perhaps most important. Unless the reader can command this, he is very sure not to change movement or color. Usually also an unusual change of pitch is associated with an unusual pause. There seems to be an instinctive proportion between different modulations.

Changes in feeling, imagination, or situation are naturally emphasized by changes in tone-color. Unhappily, changes in resonance are unusual among preachers.

The cause of this may be lack of imagination, of refinement, of culture, or of spiritual feeling; but more frequently it results from lack of control over emotion, or command over the voice, or is due to mere habit. A command of vocal coloring means a command of feeling and imagination. It will not introduce nor cause a ministerial tune; but when combined and coördinated with form, will correct the ministerial tune.

Tone-color is occasionally used to give emphasis to an individual word. For example, when Mary Magdalene was standing at the tomb weeping, and some one spoke to her, "She, supposing him to be the gardener" (John xx. 15, 16), poured out her grief: "They have taken away my Lord, and I know not where they have laid him." With a total misconception of her Master, of her own low condition in common with the disciples, she is suddenly awakened to a realization of the truth by the Master's utterance of the one word "Mary!" Perhaps the adequate expression of this one word is the most difficult problem in the vocal interpretation of the New Testament. There is no modulation of the voice which can in any sense give its wonderful significance except tone-color. Our sympathetic realization of His appeal, His call awakening her deeper faith and spirit from its material sorrow over a material body which she had called her Lord, to a higher spiritual truth and sense of the Divine, can be indicated only by the diffusion of emotion through the body, by the softening of the texture of the muscles. The whole man, in short, spirit, soul, and body, must be modulated to afford the least suggestion of even our sense of the meaning that lies back of the word.

Hardly less difficult, and hardly less forcible as an illustration of tone-color, is her answer, "Rabboni!" It was an awakening of soul possibly more important than the awakening which took place when the devils were cast out of this woman who has been considered by all as a typical example of an awakened and reclaimed soul.

Such cases, however, are not frequent. Less than any other modulation of the voice is tone-color used to express or to impress the force of an individual word. Its chief function is to show the atmosphere of the whole situation, the general current and transition of feeling, the deeper shades and changes in the most spiritual emotion.

Movement, or the modulation of rhythm, is one of the most important of all methods of emphasis. More than any other modulation, it can show the relative importance of different clauses and even paragraphs. It expresses the action or character of a whole passage or book. It can make one sentence stand as the climax of a whole address, the fundamental proposition in a long discussion, or the chief event in a story.

In the story of the healing of the ten lepers (Luke xvii. 11–20) the ordinary narrative spirit is present, but after the account of the only one who returned and fell upon his face to give thanks, we have a little clause, "And he was a Samaritan." This is doubly suggestive and impressive. With a long pause after the word "and" the whole clause should be given with a movement of surprise, and in this way the important statement can be emphasized; otherwise it is likely to be overlooked. An emphatic pause, such as that after the word "and," is usually associated with change of movement.

Without the power to change movement, readers are liable to give the fact that John was dressed in camel's hair, and ate locusts and wild honey, the same importance as his message, "Repent, for the Kingdom of Heaven is at hand."

Color and movement always go together, and thus form the highest, though most frequently forgotten, elements in expressing or emphasizing the spirit of a whole passage. Together they can be used to bring harmony out of variety. Ideas which may seem chaotic may be brought into unity on the one hand; and on the other, in what seems a monotonous and prosy statement of facts, deeper and sublimer contrasts may be shown.

Thus any modulation of the voice may be accentuated for the purpose of emphasis. As the function of each modulation of expression is different from those of all others, so the accentuation of each one, for the purposes of emphasis, causes a different impression. As all these elements are coördinated in ordinary expression, they are coördinated also in emphasis, although emphasis may be the accentuation of some one of them for the purpose of increasing an impression or awakening a new aspect or point of view toward the truth; still this accentuation of any one of these does not eliminate the others; in fact, as a rule some of these are also necessarily accentuated.

We find inflections especially accentuated in every one of them, on account of the increase of thinking in any higher or deeper realization, even of feeling. The touch is also more decided and vigorous, since where there is an increase of impression and feeling, there must be increase of control. The pause is nearly always

accentuated, because to receive a higher and more forcible impression requires more time. Color and movement are also accentuated in every case, because to accentuate impression means to awaken a deeper emotion and to increase the importance of the ideas.

In reading the Scriptures, the chief danger in the use of emphasis is the overworking of some one "pet" method. There is no reading which more demands the entire gamut of vocal expression. Too frequently, inflection is the only form of emphasis. This may cause the reading to be clear, but inflection alone is cold and hard. The deeper feeling, the imaginative and emotional elements, are not manifest. A reader of the Scriptures must live his passage; every faculty and power in him must be awake, and every modulation of voice must be at his command for any degree of accentuation or combination.

Different combinations of modulations are often required to express abrupt transitions in thought or emotion. These always have great change of key, contrast in tone-color, and decided variation of movement with other changes. On account of the salient accentuation and union of several elements, practice of such transitions will bring these elements to the consciousness of the student. On account of the universal tendency to fail to realize changes in thought and feeling, or to have the imaginative insight and sympathetic or dramatic identification with the real life of the situation, such practice is one of the simplest and most effective means of securing self-command. There is also danger at such times that many will render such transitions chaotically, that is, in making such changes fail to preserve harmony in the midst of sudden opposition.

The reader should carefully study and observe in practice each of the following transitions, and arrange many others. In silent reading the reader is apt to overlook transitions entirely, and the same is true of the ordinary negative and unsympathetic calling of words which is called reading. Even a good reader must note that his life and earnestness tend to cause him to break over these transitions. Hence he should need to make as long pauses and as extreme contrasts in thought, feeling, and the modulation of his voice as possible.

The primary law governing all transitions is that whatever change takes place in feeling or the actions of the mind, should be shown by some corresponding change in the modulations of the voice. As there is nearly always the initiation of a new point of view, the picture of a new scene or marking of a new line of experience, there is special need for the accentuation of the primary, mental, or imaginative actions of the mind. A new line of thought must be made especially salient to the audience, or it will be lost. Transitions are thus the test of the reader's appreciation of the real spirit of a passage, and his power in expression.

Transitions are especially important in the Bible on account of the frequent and abrupt changes. Extreme changes in thinking and human experience are often not indicated in any way. These show the importance of the assimilative instinct, and demand serious study.

One of the most frequent transitions is from explanation or description to quotation. The first verse of Isaiah, for example, is only an editorial note about the author, while verse 2 begins the prophet's great arraignment of the chosen people. What can be more misleading

than to read these verses alike? Jeremiah i. 1–3 is a similar editorial note, while in verse 4 Jeremiah begins the account of his call. To overlook such transitions makes all true emphasis or true expression impossible.

What a sudden transition is found in Acts iv. 12, 13! The effect of the vigorous words of Peter are revealed in the thirteenth verse, which should be suggestively read with strong movement, with the deepest significance of this memory of the manner of the Master.

An important transition is often overlooked in Acts i. 9; Jesus' farewell words should be given intensely and with exaltation, then comes His ascension before their very eyes. Strong, long, slow movement, tenderness and color, low pitch, characterize the climax "And the cloud received Him out of their sight."

It is very important to give the explanatory clauses, introductory to the Master's words, with a light, quick, familiar rhythm, that the greater weight may be shown by a strong, rhythmic accent. Note in Matthew xi. 1–6, for example, what simple and familiar inflections, touches, and rhythm (vs. 1–3); but in the fourth verse, what changes in coloring, intensity of rhythm, and all the modulations begin with Jesus' tender words, "Go and tell John the things which ye hear and see." How often in the Bible do we find transition from one character to another! For example, in John viii. 12–59, what decided oppositions in movement, color, pitch, and form, between the sneering and angry speeches of the Jews and the weighty, suggestive words of the Master!

By transition in movement, color, and pitch, the reader may also show just where a quotation ends. This is often an important and difficult point. For

example, in John iii., there is a dispute amongst scholars at what point Christ's speech to Nicodemus ends. Many regard the sixteenth verse as beginning a discussion by the writer of the book. After the reader has decided where the quotation ends, he can indicate its close by a long pause and a transition. In James ii. 18, "Thou hast faith and I have works," is the whole of the quotation; the next is by James himself, but it is often read as if the whole verse were quoted. The quotation can be easily indicated by a pause before and after it. Changes in voice will also indicate the next, "Shew me thy faith without thy works, and I will shew thee my faith by my works." When once a reader studies the sympathetic action of his mind, the method of identifying himself with the thoughts and feelings of others and the facility with which the modulations of the voice can suggest these, quotations can be indicated with great ease.

Another common transition is the passing from an illustration to the thought illustrated, or from an illustration to its application. Note, for example, in James iii. 3, the illustration is first of a bridle, in verse 4 "a rudder"; verse 5 contains the central thought, and demands emphasis, especially upon the word "tongue." In the last part of verse 5 an illustration of fire is used, which, of course, should be given rapidly, while verse 6 is given slowly and weightily; in verse 7 the illustration is of beasts and birds; while verse 8 returns again to the central thought; and again, as in all the other returns to the central thought, the word "tongue" is antithetic to the objects used in illustration and decidedly emphatic. Illustrations and the central thought are united in the question about fountain and fig tree and

salt water, which makes these more important; verse 13 is also serious and in contrast, and demands great emphasis on the word "life."

Changes from thought to illustration, or the reverse, are very often not even hinted at in the ordinary careless reading of the Scriptures. In Matthew vi. 11, 23, the talk about the eye as "the lamp of the body" and its singleness is merely an illustration, — an illustration of the location of man's only treasury in verse 20, and has its climax in verse 23, "If the light that is in thee be darkness," the real theme, "How great is the darkness!"

There is a wide difference between the Master's illustrations and His parables. His illustrations are generally spoken more quickly than the central thought, but a parable is a work of art, a symbol embodying some great truth, and it is read slowly; for example, the story, Luke vii. 41, 42, is not a parable but only an illustration, and is read more rapidly than the context.

Again, Luke xii. 54–55 is only an illustration spoken quickly, while "ye hypocrites" (v. 56) begins the central thought, and is spoken with slow and strong pulsations. Luke vii. 32 is only an illustration, and is given with secondary interest, but "John the Baptist" and "Son of man" (vs. 33–34) are spoken with primary interest and as the real point illustrated. But a parable must be spoken as a symbol embodying a truth in itself. It must be set off by tone-color, change of pitch, and especially by stronger movement as having a distinct character. Note, for example, Luke xii. 13–31. The parable of the rich man is a unit in itself, and embodies an essence of Christ's weighty words; the context is more directly pointed and personal.

After a parable the Master often passes on to the application. This is a very important transition. It differs always from the parable, it is more direct, more pointed, has a more salient melody and a greater directness of appeal. Such an application is often a warning. Possibly in every case it is the most weighty part of the whole passage.

Notice the strong contrast in Jeremiah xvii. 5–8. The excited movement, inflections, and color show disapproval in 5 and 6, but give way in verse 7 to slow, intense movement and tender, deep coloring, in fact to a variation of all the modulations of the voice.

Emphatic transitions are often found in a plain letter. Take, for example, a change to what is remarkable in 1 Corinthians xiii., "Though I speak with the tongues of men," — there is nothing extraordinary about this, but note the next clause, — "and of angels"; this is unusual, and receives among other modulations a long inflection.

Later, in verse 12, we have, "Now we see in a mirror, darkly." This is well known, and needs no particular impression regarding it; however, the next, "But then face to face," must be given with great intensity, to suggest the realization of the higher light that is to come. Again, "Now I know in part" is a perfectly familiar and accepted fact; but the next, "Then shall I know fully as I was fully known," embodies the whole point of the passage, and must be read to indicate a higher plane of sympathy and thought.

If the reader will take an important passage, such as the ninth chapter of John, carefully analyze its meaning in direct relation to its vocal expression, and give it a practical rendering, he can hardly fail to see the specific

function of each modulation, and the necessary union of all of them in expression.

Omit "and." In the original it only adds another event in Christ's life. Attention centres in verse 1 upon "blind from his birth," the most remarkable fact regarding the man. This makes the opening of his eyes the more wonderful. This phrase may be made salient by a pause before and after, by being spoken slowly, by change in the pitch and color, and especially by a rising inflection on "blind," and a strong falling inflection on "birth."

"Disciples" (v. 2), often wrongly accentuated, is only slightly emphatic; they are assumed to be present. Attention centres on the discussion. "Asked" is more important. (See the Greek.) "Sinned" must be spoken to indicate the common idea of that day. The chief accentuation is on "man" and "parents," by opposite inflections. This confines the sinning to one or the other, which was their idea. The reader must ask the question as if present.

The Master's answer is gentle; not speculation but work is our aim in this world. "Neither" contains the whole answer; "nor" reiterates this, and has a falling inflection. "Manifest" is emphatic by precedence. "Works of God" implies what Christ was doing all the time — may be here antithetic to their speculative attitude; not speculation, curiosity, but realizing God in "work" is the aim of life.

"Day" (v. 4), possibly antithetic to the blind man's night, means opportunity. Accentuating "cometh" compares "night" with his "blindness." "Light" (v. 5) is strong, and certainly antithetic to "blindness." Was this last clause spoken to the disciples or to the blind

man? The words of the Master, being the centre of the Gospels, should always be given with slower movement and more intense coloring than the narrative or descriptive parts, except where there is an account of the marked effect of His words or miracles; then a descriptive clause becomes epic in dignity. Verse 6, shorter, quicker rhythm: it is a mere narration of facts. The Master's direction should be slow, stronger, and rhythmic again, for there must have been something of love or something to awaken confidence in the blind man, in the way He said it. Parenthesis not spoken by Christ; the name of the pool has no importance now; should this parenthesis be omitted? The most emphatic word of the first paragraph is "seeing" (v. 7). This statement of the miracle must be given with wonder, not as a matter of course. A pause before the word shows this astonishment as also a change of pitch, color, and texture. The reader must enter into an imaginative realization of the scene; Christ and the disciples are gone; he must see the one who was blind coming back seeing, and must give an impression of the event.

As this completes one stage in the story, there should be a long pause after "seeing." The next scene is introduced with a more familiar movement. The word "neighbors" is introduced with a strong falling inflection. Unless "neighbors" is given salient form, the attention of the audience would not be changed; no new characters would be introduced. The question of the neighbors is one of surprise. Dramatic instinct demands that you feel their point of view. Their wonder is shown by a kind of staccato touch and inflection on nearly every word. The Revised Version (v. 9) repeats

"others." This implies more than two classes. With this idea in mind, both should have the same inflection. If there were but two classes, as indicated by the King James version, the inflections might be opposite. The centre of attention should be upon "eyes." Dramatic instinct demands a point of view, and calls for simple conversational form.

Third scene or paragraph is introduced by "Pharisees." Strong falling inflection is needed. The "neighbors" felt the event so important that they reported it to the leaders, probably to the Sanhedrin. "Blind" is not emphatic, but familiar. To accentuate this word, as is often done, is to introduce a different man. The subordination of this is of the greatest moment. An idea is introduced saliently once only, unless there is some antithesis. Note the many subordinations here, — for example, the last clause of verse 13; also of verse 14. "Sabbath" is the centre of an explanatory sentence, which is an aside. This makes the inflection upon it on a different pitch; it is introduced to explain what follows. It has also a different movement. There was a precept against putting saliva on the eye on the Sabbath. All healing was forbidden, except where life was imperilled. So the Pharisees were greatly shocked. The real centre which carries the mind forward in the first part of verse 15 is the word "also"; all else is subordinated. His answer simply reiterates the same words, possibly less emphatic. The reader must feel his cautious attitude toward the Sanhedrin. His story to them is the same, but shorter. The characters of these men, and their feelings toward Christ, should be suggested (v. 16).

The question in verse 17 is by one of the antagonistic party. "Thou" expressed in the Greek is very emphatic, both from the logical and dramatic points of view. His answer should be given with dignity and weight, and show him the noble man he evidently was. With his courage and quiet confidence in the face of these prejudiced men, he is the hero of the story. The spirit of the narrative demands that he be reposeful and noble. Sarcastic and ignoble emotion should be confined to the angry Jews. This also increases the epic impressiveness of the story and the dignity of his character.

A new scene, so far as vocal expression is concerned, or a new paragraph centres in "did not believe" (v. 18), not in "Jews"; these are the same men. All else must be carefully subordinated. To emphasize "blind," or "received sight," confuses the whole movement of the story. "Parents" leads the mind to new characters introduced. "Believe" and "parents" are the only words that should be made salient in verse 18. The question of the Jews in verse 19 is colored by sarcasm, bitterness, and possibly contempt for this beggar and his parents. In verse 20 there is a great change as the parents feel the attitude of these rulers. Besides, they are on the witness-stand, and their son is not present. They are good witnesses and state only what they know. Verse 22 centres in "fear," which gives the reason for their attitude. "Already" and "synagogue" also have some saliency. This verse and the following should be read rapidly and with more conversational form or the narrative spirit. Thus it furnishes a better contrast to any dramatic and epic elements. "Second time" (v. 24) implies that the man has been put out and

called back, and introduces another scene. All else in this clause is subordinated. "Give glory to God" is a solemn adjuration that he should tell a lie for God's glory, or say only what they wished him to say. "We" expressed in the Greek; very emphatic, as much as to say, it is our business to know; you are an ignorant beggar. His answer is the climax of the story, and is given with slow dignity and weight. It is the appeal of a man to his own experience. Their answer is quick and sarcastic and intellectually eager, with strong accent on "what" and "how." They wanted to find a point now in the manner. His answer shows that he sees what they are about. The emphasis is upon "ye" expressed in the Greek (v. 27). The Greek negative and structure indicate something like this, "Surely you also do not wish to become his disciples." The voice can render the spirit of this question with the right accentuation of "ye." "Also" implies his own wish to become a disciple. The anger of the Jews must be only suggested. There is no real genuine sign that the blind man was angry. His words imply great dignity and simplicity of character, a childlike attitude of mind which is marvellously portrayed. When one man gets angry, the other is apt to get angry by opposition, but this is a sign of weakness. It is not necessary here, it is not consistent with what he afterward says. Their reviling him is a more open antagonism. All previous antagonism must be more or less subtly indicated, even in giving their speeches. Undignified elements should be as far as possible subordinated, as the story is epic rather than dramatic.

In verse 30 the man is genuinely surprised. It is not

necessary to make him antagonistic. "Ye" expressed in the Greek; a long pause after this word implies that "It is not wonderful that I, a poor beggar, blind from birth, should not know; but *ye*, leaders of the people, who know the law and the prophets," — he goes on and gives his ideas in a simple and straightforward way. His gentleness and kindness make them all the more antagonistic. In verse 34 their insult for his being blind, as equivalent to being born in sin, should be given dramatically, or their spirit at least suggested. "Us" is very emphatic. "They cast him out" is strongly accentuated with something of the coloring and especially movement of anger. They did it, no doubt, by force, but it was symbolic of his rejection from the synagogue. He was "cut off from his people."

Now comes one of the marvellous transitions so frequent in the Bible, and so important in its vocal expression. After a long pause, with a total change of key, different color and movement, with a sense of great tenderness we centre all upon the word "heard." No verbal emphasis however can interpret it. The whole passage must give the feeling; the man, discouraged, cut off from his people by the Mosaic law, seems to have shrunk away. He did not go to Christ, possibly, because he feared he might drag his own misfortunes down upon his benefactor. The news was probably carried to the Master by one of the Jews who wanted to see what the Master would say, and by his manner of telling it may have said, "You see you brought him into trouble." "Finding him" implies that the Master sought him. These sneerers might be willing to show him the way, and others would follow with curiosity to

see what would be said. The question in the Greek may show this. There may be no isolated emphasis however of this. Often the expression of the pronoun is too delicate for our crude methods of emphasis, especially in the Gospel of John. The answer shows the healed man's reserve. He had never seen Jesus, so far as we know. He doubtless knew the Master by His voice. In his loneliness he shows his bravery and is reserved; he will not implicate his Master without His consent. The answer of Jesus (v. 37) is a wonderful self-revelation. The chief part of it must have been in the manner of the Master, which made the poor outcast aware of the character of the one who spoke to him. This explains the great feeling and intensity of his answer, and his act (v. 38).

Were these two alone? Was this a simple heart to heart personal self-revelation? This question must be answered by the paragraphing. If they were alone, there is a paragraph at verse 39; but all the recent editions of the Greek Testament make no paragraph at this point, implying that some of these sharp-eyed Pharisees had followed him, and that here is a rebuke to them. Paragraphing would indicate that the following verses were spoken on another occasion.

Verse 40 is only narrative. It should be given simply for the sake of contrast. They still kept up the sarcasm and antagonism in their question. The words of the Master must be read with great dignity and significance, slow movement, definite touch, low pitch, long pauses, and noble coloring. There is no anger, but a dignified rebuke of the spirit the Jews were manifesting on this and other occasions. The words are subjective

and tender, though doubly intense and strong. The sneering question of the Jews, which breaks into this noble strain of high spiritual exaltation, serves to heighten the dignity of His words by contrast. The reader, after repeating their question in the dramatic spirit, must return to the slow epic movement of the serious warning of the Master. Their anger must cause no anger in Him, their sneer must bring forth no response or irony, all the inflections on the last words should be straight, and the color, movement, touch, and range of voice should have the greatest dignity and seriousness.

IV

PREPARATION AND THE SERVICE

XXVII. SELECTION AND ARRANGEMENT OF THE LESSON

We have studied something of the general problem of the interpretation of the Bible, the essential spirit of the message, especially in relation to human realization and expression, and the technique of vocal expression, or the expressive modulations of the voice. In the application of the principles that have been unfolded, many additional questions and problems present themselves.

One of these regards the preparation of a lesson. Every lesson must be especially prepared as a whole, as well as in part, before it can be given adequate interpretation.

The first step in the specific preparation of the Scripture lesson is the selection and arrangement of the passage or passages to be read. This receives too little attention. Frequently preachers read simply the connection of their texts. The appropriateness of a passage to the subject, or to the rest of the service, is not seriously considered. A clergyman once read, to the astonishment of his congregation, the genealogy of Christ in Luke iii. 23–38. The reason appeared only when he took his text from the last verse, "Adam, who was the son of God." This may possibly have been done to create a sensation, but more probably it was the result of thoughtless custom. The lesson should not

only be carefully studied but carefully selected and arranged. A preacher has no right to leave the selection of the lesson till the last minute Saturday evening, still less to put it off till after his arrival at church.

If the minister will now and then review the lessons he has read, he may find that he has read over and over a few favorite chapters and covered only a small part of the Bible. He may discover that he has made no diligent search to bring forth "things new and old."

In the selection of the lesson, the reader should observe carefully those lectionaries which have been the result of study and experience, such as those in the Prayer-book. They will suggest to him at least new subjects and themes.

Where the lesson is appointed, as in the Roman Catholic or the Episcopal Church, it should be thoroughly studied. The custom of leaving the Scripture to be read by inexperienced boys cannot be too earnestly condemned.

Wherever it is possible, the minister should make not only a close and thorough study of the Scripture to be read but an original arrangement or adaptation of his lesson. He should begin at the right point, omit all unnecessary passages, and bring all into unity. He can do this and at the same time unfold a lesson which directly bears on the theme, day, or occasion.

For example, the destruction of Sodom, one of the sublime passages of the Old Testament, is rarely, if ever, read in church, except in fragments, because half of one verse is of such a character that it cannot be read aloud in a modern congregation. But even when it is

read, the fact that the escape of Lot was in answer to Abraham's prayer is rarely brought out. Now this true conception of the whole passage can be indicated by beginning the lesson at verses 16, 20, or 22 in the eighteenth of Genesis, with the prayer of Abraham, who introduces no personalities into his prayer, notwithstanding his deep feeling and longing for Lot, but approaches God on the principles of universal justice. Verse 8 of the next chapter should be omitted entirely, or at any rate the first half of it, to avoid shocking the sensibilities of any. The lesson may be further shortened by omitting verses 18–23 inclusive, and also verses 25–26, closing the lesson with verse 29, which should be read with strong, slow movement, lower key, and serious, tender coloring to carry the hearers back to Abraham's tender entreaty. "God remembered Abraham," answered the prayer he dared not put in words, and "saved Lot out of the midst of the overthrow."

This is only one instance where omissions will not pervert the sense or spirit of a passage, but in the time allowed enable the reader to illustrate a larger unity and meaning. It is certainly better than reading only half, and destroying its true unity, without manifesting its epic spirit.

In the story of Elijah at Carmel, the lesson should either stop at 1 Kings xviii. 39, or, if continued, should go on into the nineteenth chapter and end at about the fifteenth verse. It should not end with chapter xviii., as this would make Jehovah seem to approve of the killing of the prophets. The lesson should include the nineteenth chapter, in which Elijah was practically rebuked in a sublime lesson, not only for his lack of

faith, but for his misconception of the real nature of Jehovah's methods.

Again, take the exciting account of the arrest of Paul in the book of Acts xxi. 15–xxiii. 11 and his speech to the Jews. By careful abridgment, by noting where the reader begins his lesson, which should be according to the specific subject, several lessons may be arranged from the same passage.

Great attention should be given to the beginning and the end, or the climax. The last should, in a sense, complete or bear some relation to the first part. Then the central ideas should be carefully studied and related, and all illustrative and subordinate parts brought into unity.

Several distinct lessons may be arranged from Acts xii. By continuing from verse 1 through 23, an account will be given of Herod's persecution, the arrest of Peter, his deliverance, and the death of Herod; while verse 24 will give, in contrast, the growth of the church. The arrest and deliverance of Peter will require a shorter lesson, beginning with either verse 1 or verse 3, closing with verse 17. A still shorter lesson, including only the deliverance, could be arranged from verse 6 through verse 11. Many other combinations may also be arranged, which must, of course, depend upon the purpose the reader has in view.

Great impressiveness has been secured many times by carefully gathering together passages to be read at a funeral. He who gives no thought to such work misses half his opportunity to do good. There is no passage in the Bible which, as a whole, is well adapted to be read at funerals. Even the fifteenth of 1 Corin-

thians has certain parts which are irrelevant to a modern congregation — for example, verse 29. Besides, the chapter is too long. It gives no opportunity to select other verses, such as John xiv. 1–4, — a passage which has been a source of comfort to thousands.

The Bible reader must have in mind his whole service, — the occasion, the general aim and the subject, the length and character of his sermon. In his arrangement and study of the lesson, it is a mistake to have everything always exactly the same length. There are times when it would make the service of greater importance and far more interesting to have a long Scripture lesson, carefully studied, one that would give, it may be, the spirit of a whole book, and add weight and force to a shorter sermon, thus making it all the more powerful from its not being the conventional length of just a certain number of minutes. At other times the Scripture lesson could be made very short, and read in connection with musical or other modes of interpretation or means of worship or with a longer sermon. To read other passages, in connection with the parable of the Prodigal Son, for example, would be very apt to detract from its impressiveness and the true realization of its meaning.

The lessons should be short or long, entirely in accordance with their spirit and nature, the occasion, the object, and never be of uniform length or in accordance with conventional custom. Every lesson, in fact every service, should be studied for its own sake.

The reader of the Bible meets a special difficulty from the fact of its division into chapters and verses. Systems of theology were formerly built up on proof-texts,

consisting too often of isolated verses separated from their connection and sometimes out of keeping with the spirit of the whole book, or even opposed to the argument of the chapter in which they were found.

The reader should make his own paragraphs, carefully observing the principle of paragraphing which, for example, Professor Wendell in his book on composition calls "massing." The general arrangement of the lesson and its proper vocal interpretation greatly depend upon careful study of the paragraph.

It must be noted, however, that rhetorical paragraphing may be very different from that of vocal expression. The passionate movement, the broad, salient transitions, are generally more numerous in vocal expression than in mere printing, but even the printing should be scanned and the lesson carefully prepared in this respect. Vocal expression goes farther in paragraphing than writing.

The preacher should adopt some method of recording his studies. Not that the investigation made of a lesson will enable him to prepare the same lesson more rapidly if he should read it again, but such a list will enable a preacher or reader from time to time to compare his comprehensive studies of books and passages and criticise himself upon the nature and variety of the lessons he has read.

XXVIII. THE PREPARATION OF THE LESSON

Every Scripture lesson has a character of its own, and however insignificant the occasion, however short the passage may be, it should be read with specific adaptation to the situation, circumstances, and the persons present. More than a general knowledge of the Bible is needed.

Every picture and situation must be so fresh in the mind, every thought so familiar and the realization of all so intense, that the emotions will be spontaneously awakened and that all the modulations of the voice will naturally result and be harmoniously united.

It seems strange that many preachers neglect such preparation. Formerly there was a class of preachers who felt it was wrong to prepare a sermon. At some "meeting" or "association" there would be a pulpit full of preachers, and after the congregation had sung several hymns, it would be decided who was to preach, or the preacher, who had been previously appointed, might feel sufficient inspiration to rise and begin the service. Sometimes others would conduct the opening exercises. Then the preacher would begin, and gradually work himself up to a state of ecstasy. This was called "Hard-shell preaching." The minister spoke under the "influence of the Spirit" or through direct inspiration. Happily this kind of preaching has

long passed, except in some regions remote from civilization. But Hard-shell reading is still common. A member of a committee of prominent clergymen, who were judges at a contest to award prizes for reading the Scriptures, said that the young men read too well, that they ought not to have prepared their passage, or been given the opportunity to prepare it, even twenty-four hours in advance, as was the case with these young men, as a "reader of the Scriptures was liable to be called upon even after he entered the pulpit to read the Bible, and the true training of the men should recognize that custom, so that they should read it at sight." I was present and heard this remark, or I should not have believed such sentiments possible in any educated community.

However familiar a man may be with the Scriptures, however able to command himself in an emergency, so as to read a few words or a short lesson, no conscientious minister who understands the nature of vocal expression will allow himself to neglect the thorough conscientious preparation of the lesson he is to read. He may have studied it thoroughly years before, but he knows that this is not enough. There must be a present readiness, a freshness of thought and feeling.

Suppose a man should practise preaching old sermons, reading them without thorough study. What effect would that have upon an audience? It would put them to sleep. A man must live the ideas. If old sermons are considered dangerous by the living preacher who knows his work and the nature of the human heart, the same principle applies also to a Scripture lesson, which always requires fresh meditation and preparation.

Vocal expression demands that thought and feeling should be living and present. Emotion cannot be kept for years. There must be a re-contemplation of each idea, a re-creation of every scene, a re-application of knowledge. Only intense study and meditation a short time before reading can give a passage adequate expression. Thought may be prepared and presented after long years more adequately than imagination and emotion. Feeling must always be a present, living realization, or it is not feeling at all. But even thought will lose all fresh or imaginative responsiveness, and will be cold and dead, without being once more thought out and its grounds carefully examined.

Last of all, there must be a spiritual realization of the message; an application of it to the reader's own experience. Nothing can compensate for lack of this. Without this part of the preparation of the lesson, there will be a certain aloofness in the reading, a certain separation of the thought and feeling from the reader's own soul.

In short, every lesson should be thoroughly prepared. There must not be a doubt remaining as to the meaning of any word or clause. Any passage whose meaning is not comprehended should be omitted. To cover up the definite and specific meaning of the passage by slurring it over, as is so often done, has a very bad effect upon the reader's vocal expression — not to say his character and life. Truth in vocal expression is just as necessary as truth in words. Possibly a failure to tell the exact truth by the modulations of the voice or the natural languages has a more serious effect upon the character than an inaccurate statement, even in words. It is falsi-

fying a reader's own realization; it is untruthfulness of feeling.

Of course, a reader of the Scriptures will say he has no time. He will devote the whole week to the sermon, and a very few minutes to the lesson, but in these days of topical preaching, a sermon is, as a rule, only upon a verse or phrase of Scripture. But the expression demands a continuity and unity in the comprehension of the whole passage, and requires as thorough study as the text itself upon which the preacher bases his sermon.

The reader should investigate every aspect of his lesson. He should examine every historical reference, he must extend his studies to the age, the time, and the place, to the very life and spirit of the writer or speaker and the hearers to whom the words were originally addressed. In his searching investigation, he must find material for his imagination so that he can truthfully construct a living situation and scene.

If Holman Hunt made prolonged visits to Jerusalem and devoted years to the study of the facts in order to paint "Christ in the Temple," or "The Shadow of the Cross," if a painter, to portray a single scene, requires such careful and accurate study, how can negligence be forgiven in the preacher who is to paint by his voice the Biblical narrative, the characters and the spirit and thought of that age?

The reader should carefully study the customs of the Bible. These are frequently so involved in the passage that men miss the meaning of them. For example, the parable of the lost piece of money (Luke xv.) is not understood by many, because they fail to realize the

significance of the "ten pieces of silver." To appreciate the story requires some knowledge of the symbolic significance of these pieces. The word "friends" is feminine in the Greek. Drs. Hovey, Weston, and Broadus, in their version, translate it, "She called together her female friends and neighbors." This is true to the original. Only these could appreciate the significance she attached to the piece of money she had lost. To the Master's audience, the parable did not have less but more force than the parable of the lost sheep.

The most important preparation is a personal realization, even demonstration of the spiritual force and power of the passage. Men repeat, over and over, passages of Scripture without personally applying them to themselves. The point of many passages is too often regarded as something past, as applying to a remote age of the world, but not to the present, as belonging to a past dispensation, and having no application to the soul at the present time. There can be no passage read, whatever be our views regarding it, that will not be found to have a direct, personal application to ourselves. A Scripture lesson is not read for entertainment, or amusement, or merely for instruction; it is read with reference to the spiritual application of truth to the souls of a congregation of worshippers.

XXIX. THE SPIRIT OF THE GREEK

All laws of thinking, as they relate to ordinary speaking, apply to the reading of the Bible. But to find the deepest meaning of a sentence or the relative value of words and ideas, as a preparation of a passage for reading, we have an additional help in the structure of the Greek.

Greek is one of the most flexible of languages. The position of a word is not necessary to show its grammatical relations, as in English. The words in Greek can be so mixed up as to seem chaotic and confused to the mind of an Englishman; but beneath the seeming lack of coherence are principles and laws determining the true meaning or force of a passage.

Among the causes of the order of the words in Greek are euphony, grammatical relationship or clearness, and the relative importance or logical relationship of ideas. Of course, there is occasionally a conventional order, like "land and sea," but in general the words are placed in the order of the conceptions of the mind.

In English, a conventional order is necessary. Otherwise ambiguity or even incoherence results. Of the natural order so common in the Greek we know little. It was the inflectional character of Greek and Hebrew and other languages which enabled readers to follow the natural order of thought rather than the grammatical relations of the words; for example, in the sentence,

"Whence to us in a wilderness loaves so many as to feed a multitude so great." This is not an English but a Greek order of words. Though the force of such an order cannot be shown by English words, it can be revealed by the modulations of the voice.

That there is a natural order of ideas, can be seen in the case of deaf mutes. Suppose a mute child comes with its playmate and tells his teacher, "He struck me." In stating this in the English language there is no chance for variation in the three words. But the deaf mute will put the sign for "he," for "struck," or for "me" first, according to the association of ideas — according, that is, to that which is uppermost or most important in his mind. It is natural to form a conception of what is most important first.

In the study of Greek we can lay down as a general principle that whenever any word is found out of its ordinary place, unusual importance is attached to it.

It may be well to summarize and illustrate some ways in which the Greek indicates the natural order or the accentuation of an idea by changes in the position of the words. While we may not be able to translate all these changes into English words, a reader who has command of the vocabulary of delivery and feels the force of the passage can suggest them by the modulations of the voice. It must be recognized, however, that this force cannot be shown by mere emphasis of special words. All the modulations in a wide variety of combinations are required. But an intelligent reader of the Scriptures will not stop short of any work or help that will enable him to express the real meaning and spirit of a passage.

These changes from ordinary arrangement, order, or use of words in the Greek may be divided into five general classes: Precedence, which is more important from the point of view of logic; Postponement, which is rhetorical rather than logical, and is not very common; Proximity; Separation; and Repetition.

1. **Precedence.** — There are innumerable examples of this in the New Testament. "Great is Diana of the Ephesians" — the word "great," by being placed first, is made emphatic even in English. Matthew ii. 6, "By no means least art thou among the princes of Judah." The strong negative is first, and the word for "least" is next. These words should, therefore, be made emphatic. In 1 Corinthians xv., "But this I say, brethren" — the word for "this" is emphatic by precedence. So in 1 Corinthians xiii. 9, "in part" is made emphatic in the same way. The force of these words was no doubt indicated by the Greeks in their vocal expression, and the arrangement of the words shows their great mastery of the art. In 1 Corinthians xv. 32, "If the dead are not raised" is often punctuated with the preceding sentence, whereas it belongs to the next and is emphatic by precedence.

Priority and preplacement are very common in the New Testament as indicative of emphasis. See for some examples Luke xv. Several classes of precedence may be enumerated: —

The adjective before its noun. Naturally, in Greek, the noun precedes and the adjective follows. When this is reversed, it indicates emphasis. In Matthew xxv. 24, the word "hard" preceding its noun has more value. The same is true respecting the different kinds of wine in John ii. 10.

The genitive before its noun. In 1 Corinthians iii. 9, the word "God" occurs three times in the genitive; in all cases it precedes its noun, and is emphatic.

The dative and accusative cases before their verbs or their nouns, as in 1 Corinthians ii. 4.

The pronoun before its antecedent. The same occurs in English but not frequently.

The verb before its subject. See Hebrews xi. 32. From the structure of this sentence, is "fail" or "time" emphatic?

Predicate nouns may be made emphatic by position. (See John i. 1.) Also the predicate adjective, also adverbs before the verbs they qualify.

Precedence applies to words in every conceivable grammatical relation, and even to clauses. "In part we know, and in part we prophesy" (1 Corinthians xiii. 9).

In general any word, phrase, or clause placed first, out of its natural location, arrests attention, and is important.

2. **Postponement.** — A word is made important not only by priority, but is often postponed and given at the end of the sentence. Sometimes two words may be made emphatic; one by preplacement and the other by postplacement. In case of doubt, precedence is considered more important. For illustrations of postplacement, in Hebrews vii. 22, note the position of the word "Jesus." In 1 Corinthians xiii. 1, the word "angels" is delayed to the end of the clause; there seems to be something of a climactic accent upon this word, and postponement gives this effect.

Words in almost any grammatical construction may be made emphatic by delay. In Hebrews vi. 19, notice the

position of the words translated "sure and steadfast." In John vii. 38, notice the position of "living water." The Greek word for "rivers" is placed first and the words "living water" last in the clause, both emphatic. This shows the great flexibility of the Greek. Vocal expression may indicate this emphasis by a long pause after "rivers" and a strong inflection on both words.

3. **Proximity**, or juxtaposition. In Matthew x. 21, the Greek order is "brother, brother shall deliver up, and father, child." See Hebrews xi. 4, where Cain and Abel are placed in juxtaposition. In 1 Peter ii. 7, note the position in the Greek of the words translated "believe" and "disbelieve." Though far apart in the English version, they are in immediate proximity in the Greek. "If Satan cast out Satan," the two nouns in Greek are in immediate juxtaposition.

4. **Separation.** — In the apostolic benediction, "Grace be unto you, and peace," this order of words, which is borrowed from the Greek, makes both words emphatic. In all cases where precedence and postponement are both used for emphasis, we have an illustration of this principle. In 1 Corinthians xiii. 1, "Though with the tongues of men I should speak and of angels" may be regarded by some as a case of separation, but the emphasis falls on the second or postponed word. So postponement is perhaps the principle, while in the clause "rivers" shall flow of "living water," both words are emphatic. Both are generally made emphatic by juxtaposition or separation, only one by precedence and postponement. There may be separation, however, independently of the two other principles. Proximity and separation are often used for antitheses. Every forcible writer uses many

antitheses. They are found throughout the New Testament, and especially in the writings of Paul.

5. **Repetition, or Pleonasm.** — In Greek, the personal pronouns are implied in the inflection of the verb, and are expressed chiefly to indicate emphasis. Note the force of the word "thou" in 2 Timothy iv. 5. After speaking of others and their lack of faithfulness, Paul brings his message home to Timothy, himself, "But *thou*." This exhortation is a personal one to Timothy.

In Matthew xxvii. 11, in "Art thou the King of the Jews?" the "thou" is expressed in the original. Vocal expression should not strongly accentuate this word; in fact, the ordinary mechanical methods of emphasis will pervert its spirit. Still the word "thou" has a peculiar value; the reader must realize this and find in the modulations of his voice some coloring to express the special value of this word.

"There," says Canon Farrar, "amid those voluptuous splendours, Pilate, already interested, already feeling in this prisoner before him some nobleness which touched his Roman nature, asking Him in pitying wonder, 'Art thou the King of the Jews?' — thou poor worn, tear-stained outcast, in this hour of thy bitter need — O pale, lonely, friendless, wasted man, in thy poor peasant garments, with thy tied hands and the foul traces of the insults of thine enemies on thy face and on thy robes — thou, so unlike the fierce, magnificent Herod, whom this multitude which thirsts for thy blood acknowledged as their sovereign — art *thou* the King of the Jews?" Some may regard this as mere rhetoric. But if we turn to the Greek, we can see that it is correct exegesis.

In Matthew i. 21, "He (himself) shall save his people from their sins," the pronoun is expressed, and is emphatic. In Galatians ii. 19, 20, the pronoun "I" is found six times in the English version, and is expressed twice in the Greek for a very subtle degree of emphasis. In John v. 33, "Ye sent unto John," the "ye" is expressed in the Greek. The word "I" in the next sentence is expressed. "The witness, which I myself receive, is not from man." "*Ye* take him," said Pilate to the Jews. They said, "*We* have no right."

Sometimes repetition or pleonasm applies to other words or parts of speech, as in 1 Corinthians x. 1–4, where the word "all" is five times repeated. Repetition, however, is not so important in the Greek as in the Hebrew.

The Greek structure indicates great variety of meanings and fulness of life, which can never be shown or expressed by so called "emphasis." Every language has its own idioms. Greek idioms can rarely be translated into English. Possibly the most idiomatic expressions of any language are the more nearly related to its vocal expression. One who knows his Greek Testament must study a passage and obtain a thorough understanding and realization of its meaning, making the thought and feeling entirely his own, before his knowledge of Greek will be of any assistance. Even then he must have command of the vocabulary of delivery, that he may suggest the fulness of life he finds in the Greek, not by words, but by his own voice. Vocal expression reveals to another the whole life of the mind, only the concepts of which are represented by words. The delicate sense of relations and relative

values of ideas can be revealed by vocal expression; and whatever gives a reader a fuller and deeper realization of the meaning, whether from study of the original or his own personal experience, can be suggested by the modulations of the voice.

All language is imperfect. John Stuart Mill said Plato and Aristotle made many mistakes because they knew only one language. A man who knows but one language is apt to take words for things. So a reader of the Bible should feel the life and thought below the words and the functions of all modulations that reveal this life. A study of the deeper meaning of the Greek, which cannot be translated into English, may help one to realize and use the power of the voice to suggest this.

Among the many things in Greek which English cannot hint, are the many degrees of emphasis of negatives, but vocal expression can, in a measure, even intimate these. Again, in the last chapter of John, in Christ's questions to Peter (see p. 254), the power of the different words in the Greek for "love" cannot be indicated by English words. The awkward phrases that have been invented to express this delicate progression are wholly inadequate. The best way to do this is by a change in the coloring of the voice.

It may help the student at first to place marks in his Bible to indicate unusual meanings which he has found in his Greek and other studies. This will be a record to remind him of these meanings, and will prevent him from regarding phraseology as something sacred in itself, or forgetting that reverence belongs entirely to the meaning.

The lover of Greek, who realizes the sublime fulness of its meaning and has a thorough command of the language of vocal expression, must learn that even the Greek is a verbal language, and that after all it is only the soul's realization of the thought and feeling which can be revealed through the voice. Too much dependence upon the Greek may sometimes hinder the fulness and real adequacy of expression. There are some dangers in emphasizing specific words even though emphasis should seemingly accord with the original. Many books have been published recently with great show of scholarship to give assistance in reading the Bible. In these an endeavor is made to print the words in English in such a way as to indicate their relative importance in Greek. Two or three degrees of emphasis are sometimes indicated by means either of marks or of different type. Students have been known to give large sums to have their New Testament marked by some elocutionist. In no case have I found these methods permanently helpful. I have never known one who, having entire command of vocal expression and a proper vocabulary of the modulations of the voice, did not come to regard such books as hindrances. In a general way, such books may give assistance in the preparation of the lesson by hinting at some meaning hitherto overlooked; still they give the force of the Greek vaguely. One who knows Greek has no use for them, and one who does not know Greek is apt to obtain a false impression because knowledge of a language is useless unless we can think in it. Such books remind one of what Phillips Brooks said of some other ministerial helps; that they were like most books on etiquette,

"unintelligible to those who need them and needless to those who can understand them."

But there are deeper questions involved in their use, and their multiplication is a sad commentary on the universal ignorance of the real nature of vocal expression. In the first place, the true expression of a passage never depends on one word, and least of all on the so-called "emphasis" of one word. Entirely too much stress has been laid in Bible reading on the "emphatic word." The modulations of the voice are complex, and in the natural unity of vocal expression no one modulation, as has been shown, can be isolated from the others. Vocal expression is a living language. It is directly related to ideas and to the thinking mind. A phrase or sentence can be so spoken as to suggest the fulness of life. Every word receives some kind of modulation which relates it to the general thought of the sentence. Even in the giving of one word all these modulations are united to show different phases or aspects of the meaning.

These works show an overestimate of mere words, and a misconception of the function of the natural languages. Words are successive; modulations are simultaneous. For this reason, vocal expression is governed by different laws, — the laws of thinking and feeling of nature and art, and not the rules of grammar and rhetoric.

Vocal expression cannot be recorded. There is no system of marks which can give more than a mere hint of some one of the modulations isolated from the others with which it is vitally connected. No mark has ever been able to indicate one-tenth of the meaning found in even one of these modulations.

Take, for example, inflection. The rising and the falling inflection may be indicated, and the words where these inflections occur. But nothing can be indicated of the length or abruptness of these inflections, nothing of the change of pitch or tone-color; so that such marks exaggerate the importance of direction of inflection. Sometimes readers, by following such marks too exclusively, become mechanical and cold. The use of marks, even the reader's own, — unless as a mere record of personal investigation, — violates instinct, and causes the reader to overlook the deeper meaning of a passage.

Such marks may temporarily help one who has no teacher to break up some bad habits, but he must grow out of their use very soon or he will become mechanical.

Every language has a vocal expression more or less peculiar to itself. The modulations of the English language are due, many of them, to the fact that our language lacks inflectional modulations. We do not know what Greek vocal expression was. They must have rendered their language with marvellous flexibility, — the variations and structure of its metres suggest wonders of their delivery which are not found in modern Greek. To most of us their vocal expression is lost. The peculiar structure of their language is only vaguely hinted at, and its subtler meanings can be discerned, if at all, only by great scholars able to realize by their imagination the vocal modulations of the natural Greek speaker.

A mere technical knowledge of Greek, however thorough, may be no help to the interpretation of the Scriptures. The suggestions of the Greek structure, the ideas which cannot be conveyed by the English translation, must be assimilated. The reader must be able

to think imaginatively in the Greek, to adopt the Greek point of view. When a scholar relies merely upon facts without using his imagination and sympathies, his reading will be necessarily poor. In fact, the Greek spirit must be gained, not alone from the Greek language, but from Greek art and Greek poetry, Greek oratory and Greek literature.

The suggestions derived from the study of the language must furnish mere suggestion; must furnish material for the dramatic intuition; and must be translated, if not into English words, into the modulations of the voice.

It must be borne in mind that the Bible should be read with the natural conversational methods of English speakers. We too often forget the importance of English in New Testament studies. One cause of the lack of popularity, especially in England, of the Revised Version of the Bible is due to what Mr. Moon has indicated in the title of his book, "The Reviser's English." This principle, however, applies not only to English structure, but is still more true of natural vocal expression. The ease with which it can be read aloud must be the test even of a version of the Scriptures.

All artificial helps, therefore, must be secondary to the personal realization of the passage. The study of the passage must be thorough, in order to get possession of the meaning and awaken the reader's imagination and sympathy. He must live each idea before he gives it.

What is especially needed at the present time is more adequate study of vocal expression and a command of the modulations of the voice. In fact, no matter how

great may be a scholar's realization of the meaning of a passage, — and such knowledge can never be too comprehensive, — still all this is but a preparation. To read the Bible adequately, there must be, as was once said, "an acquaintance with the Bible in the original English."

XXX. THE SPIRIT OF THE HEBREW

As Hebrew is one of the primitive languages, we find in it some primary struggles of the human mind to express itself and direct indications of the natural order of ideas. As Ewald says, a sentence often "receives the tinge of juvenile restlessness and vivacity." Perhaps no language better suggests the broken and explosive character of passion.

In the ordinary arrangements of words in Hebrew, the predicate precedes the subject, except when the predicate is a noun. In this case the subject precedes; also, in descriptive clauses the subject precedes the predicate. The reason for this is that in the descriptive clauses the things are uppermost in the mind, but to the Hebrew mind the act seems to have been the idea that was uppermost. In each case the object is usually last.

As in the case of Greek, any departure from the ordinary arrangement of words is indicative of emphasis.

1. **Precedence.** — The subject or object is placed first, contrary to the order in calm discourse. This indicates a slight degree of emphasis. The verb is almost always between the subject and object in either case. The subject first in prose confers upon the phrase a poetical coloring by transferring the predicate to the end. "In the beginning God created the heaven and the earth." "In the beginning" is emphatic by precedence. "The lion, thy servant smote." "Even stone water wears away." "In my dream, behold, I stood."

2. **Postponement.** — A more unusual order is that of verb, object, and subject. This gives prominence to the last member, "Declares thy guilt thy mouth."

3. **Repetition.** — The strongest method of emphasis in Hebrew is repetition. So primitive is the language that it reflects the idioms of childhood. For example, a boy may say, "John, he struck me." This may be regarded as bad grammar in English, but it is an idiom in Hebrew, and makes "John" emphatic. In this case, the uppermost emphatic word is the one which stands for the whole concept in the child's mind, and the clause which follows is the explanation, in apposition. The expression is natural. In discourse which is "in any way animated, a small word, which involuntarily expresses this excitement, likes to be placed at the beginning of the sentence." "The blessing of Jehovah, it maketh rich." "Jehovah, him shall ye sanctify" (Isaiah viii. 13). "And Abel, he also brought." "Righteous, righteous" (Deuteronomy xvi. 20), repetition of adjective. "The people, he made them to pass over" (Genesis xlvii. 21). "Jehovah, in heaven is his throne." "That day, far off is the time" (Micah vii. 11).

In ordinary discourse the verb stands first. It is not, therefore, emphatic by position, but is repeated for the sake of emphasis. In repeating the verb there is a peculiar construction in Hebrew of the infinitive absolute at the beginning of the sentence which repeats the principal verb. "Since the verb," says Ewald, "in unimpassioned discourse already in its own right stands at the head of the sentence, and, therefore, cannot be marked out by its position as emphatic, it is repeated for the sake of emphasis, not, however, in the crude

manner which is distasteful to the language, but in such a way that it, first of all, stands at the beginning merely in the form of the infinitive absolute — since the verb receives great force by being placed in this way at the head of the sentence — and then is explained immediately afterward in the smoother form and in the way which, apart from this emphasis, it would stand in the discourse. Thus there is formed a mode of expression which continues to retain almost its original juvenile and popular form, and for that very reason is as intensely characteristic of the Hebrew language as it is of frequent use in it, one, too, which really only renders prominent the emphasis resting on the verb among the other ideas in the sentence; in German and English popular language there is a similar idiom; as 'Speak, he did not.'" There are many examples in the Old Testament. "I am escaped, only I" (Job i. 15) — pronoun repeated. "In his mouth, also he" (1 Samuel xxv. 24; 2 Samuel xvii. 5). "My haters to me" (Psalms xxvii. 2) — pronoun repeated.

The repetitions of pronouns are innumerable. Not only is the pronoun expressed, but the pleonastic construction of pronoun and its noun in the same sentence indicates strong emphasis. The pronoun needs to be repeated for emphasis because it is apt to be so abbreviated that it cannot receive prominence merely in virtue of the position assigned to it. "In case of a pronominal suffix," says Ewald, "which is attached to a noun, and which, as being very much abbreviated, is quite unemphatic, and yet cannot be separated from its noun and placed in front, strong emphasis is indicated by adding the full form of the personal pronoun." "Reign-

ing wilt thou reign?" (Genesis xxxvii. 8) — infinitive absolute.

The peculiar structure of the Hebrew is more difficult to render into English than Greek. There is a special difficulty in rendering Hebrew poetry, where a sentence seems to leap with the animation of childhood, making translation well-nigh impossible. A realization, however, of the peculiar childlike order of words, in passion and excitement, will greatly assist in the reading of Hebrew poetry. Not only should readers study the structure of Hebrew, but compare it with the excited speech of children in order to realize the primitive, poetic emphasis, especially in Hebrew poetry, and to interpret the spirit of these sublime books.

Herbert Spencer, in his Essay on the Philosophy of Style, in which he traces the whole principle of style to one of economy, and contrasts the direct order with the indirect order of ideas, has a few remarks which help us to understand the naturalness of Hebrew structure. He speaks of some words or phrases as due to "mental excitement spontaneously prompted," and to forms of speech which are very brief and effective, such as "Out with him!" "Away with him!" or other utterances of angry citizens. Farther on he says that extreme brevity is another characteristic of passionate language. "The sentences are generally incomplete. The particles are omitted, and frequently important words are left to be gathered from the context. Great admiration does not find itself expressed in a precise phrase like 'It is beautiful!' but in a simple exclamation — 'Beautiful!' So in reading a letter, if one should say 'Rascal' — he would be thought angry,

while 'He is a vile rascal!' would imply comparative coolness."

Such structure is found in modern languages, but the primitive Hebrew leaps and dances with passion. A study of Hebrew structure in relation to vocal expression is valuable in itself, in that it brings us into contact with the natural order of thought and the most direct effect of feeling over words. In such expressions as "lovely!" or "horrible!" we find not only few words, but a multiplication and accentuation of the modulations of vocal expression. And, in general, we find in proportion to the number of words there is a lack of the elements of vocal expression; but, in proportion as the words are few, there is an accentuation and extension of the modulations of the voice.

As rhythm is the primary element or first step in all art, we should naturally expect in the Hebrew a peculiar accentuation or use of this principle, — and such is the case. All the later studies of the Hebrew language recognize this, and one who is sensitive to the Hebrew structure will feel that it is not an accident, but the direct expression of the rhythm of the thought and feeling of the speaker or writer. Not only parallelism in the Psalms, but even emphasis is now regarded as being chiefly a matter of rhythm in the Hebrew structure.

The principle of parallelism in the Psalms in its action and reaction with progression of emotion is not unique or odd, but is founded on a universal truth. To feel this, one need only take up Tennyson's "Crossing the Bar." Here there is a peculiar alternation in the verses, a repetition almost exactly corresponding to the Hebrew parallelism, — with slight additions in each parallel

stanza. This sustains the emotion, accentuates the rhythm, and maintains the contemplative or lyric spirit.

From this we should naturally infer that emphasis in Hebrew is more dependent on pause and touch, or the rhythmic elements of delivery, than upon the melodic. There is a peculiar accentuation of everything belonging to rhythm, and only occasionally does one find the vigorous and long-continued sustaining of the argument common to western nations. Hebrew must not, however, be regarded as not having logical continuity of ideas. Its logic is peculiar to the age.

The character of the Hebrew language permitted not only great variation in the order of the words, but also rhythmic possibilities hard for us to discover. The surest aid to the reading and bringing out of the meaning of the Hebrew language is a careful development of the sense of rhythm and its relation to vocal expression. The ability to give the Hebrew spirit is very valuable in developing in the preacher the power of sublime and spiritual realization. There is hardly any exercise so helpful to the voice in the development of its tone-color and decision of touch, as the careful rendering of the Psalms.

XXXI. SELF-CRITICISM

The preparation of a lesson can never consist in mere theoretic investigation, or even in meditation. These are very necessary, but as Bible reading is an art, direct experiment is demanded. The reader must read his lesson aloud. He must test its every idea, its general meaning, its every shade of emotion and the relation of all the parts, practically by his voice. However much may be learned from a careful study of principles, all will be lost unless there is a direct endeavor to give adequate expression alone, or to some individual, of the deeper meanings of a passage. And this practice should not be careless or thoughtless. The reader should give himself with his heart and soul to the direct expression of every verse and clause, and he must also repeat and read passages in many different ways, to realize that one which is best for himself. For vocal expression must, after all, be in some sense personal. We can only express what is in the depths of our own soul, impressions produced upon ourselves, our own realization of meaning, thought, and feeling.

That practice may not be thoughtless or fruitless, some tests are here given by which the reader can realize in himself what is right and what is wrong, what is strong and what is weak, what will give the true spirit of the Bible, and what will be superficial and inadequate.

If the Bible is literature, and governed in its form by

the laws of art, we must necessarily recognize the real character and sacred mission of art. We should also study carefully the truthfulness of its laws, for the nobler the literature the more must these laws be applied to its vocal expression.

The reader must also recognize that these laws are to be applied by himself to his own reading. He must be able to realize in himself when he conforms to them, and when he violates them. Even criticisms from others must be regarded as only intimations to awaken the reader to a recognition of the fundamental principles of expression.

Can any suggestions be made that will aid the reader in distinguishing true expression, or testing his obedience to those laws in rendering a Scripture passage? Can any principle be laid down by which he can in himself realize that one rendering is good and another bad?

The first test of all must be simple truthfulness. Is the reading of the word, clause, or passage genuine? Is it true to nature? Is it the reader's own vision of the passage? Or is it mere sight at second hand, a mere imitation? Has he merely crammed the meaning from a book, or is it a matter of personal experience? Is the rendering free from affectation? Is it the clearest, the most truthful rendering of the passage possible? The truthfulness of the whole passage must be felt, as well as the simple and natural expression of each idea. The reader's motto must ever be, "The truth, the whole truth, and nothing but the truth." A reverence for the truth is not merely the foundation of the scientific spirit, but of the artistic spirit as well. The basis of all expression is genuineness and directness of vision with

sincerity and simplicity. The reader must not only have the truth, but he must see the truth for himself; he must enter into a personal realization of the meaning and spirit of the passage. He must not only do this in preparing the lesson, but realize it at the moment he interprets it to others. All true appreciation and expression must centre in a genuine, direct realization of life.

All great art is simple. The ability to be simple, honest, and truthful is the supreme measure of the artist. Fine elocution is worse than fine writing. There must be no stiltedness, no straining for effect. The primary questions for the reader to ask himself are — Do I realize this passage? Do I see every scene as if I were there myself? Are the characters about which I read and whose words I quote, really men and women? Do I simply and directly express the activity of my own thinking, my own imagination? Do I reveal the experience of my own heart in response to the truth?

Second, all nature has organic life and all art must suggest unity. Wherever there is chaos there can be no art. Sudden and abrupt breaks or chaotic explosions are always wrong. Every work of art must show intensity and unity of life. Every modulation of the voice, every touch, every change of pitch and inflection, every subordination and transition must be in unity with the spirit of the whole passage.

Unity is not sameness. It implies variety and a diversity which is the result of organic life. All art must show relationship and kinship of diverse parts to one centre.

Life reveals energy through its whole organism. When a man is asleep, his foot or his hand may hardly

seem to belong to him. When he is awake, there is life in every part of his body. Every animal shows unity in proportion to the accentuation of life, and where there is greater unity, there must be greater variety. The greater the unity the greater the suggestion of centrality and opposition among all the parts, and possibility of activity and variation. We can hardly make too much of this principle in reading the Scriptures. Unity is either violated by too great sameness, or the endeavor to introduce variety causes chaos and sudden transitions which destroy unity. Unity must be secured by being genuine; "No one ever thinks or feels monotonously," nor, we may add, chaotically. Unity results from a real living of the passage.

A third test, one very close to this, is the fact that in truthful, natural expression, the accentuation of one modulation of the voice must bring all the others into greater activity, while a wrong accentuation of any one of these or the use of a weaker modulation, will make the other modulations impossible. For example, we may emphasize by inflection or by loudness. Which is the best method? The ranter will say that mere inflection is tame; that it lacks interest and force. It may be hard to convince him that his loudness is crude and vulgar, that inflection appeals to man's rational nature, and awakens thinking, and tends to bring into harmony pause, touch, change of pitch, color, and movement, while loudness tends to eliminate all these natural means of expression. But observe that an emphatic inflection requires also a stronger touch and greater changes of pitch and longer pauses. It is not in any way antagonistic to the deepest feeling or to the modula-

tions of the texture and color of the voice, and is in perfect sympathy with the free modulation of rhythmic movement.

This furnishes a very simple and practical test or demonstration, by means of which the reader can himself realize the specific function and relative rank and correct use of any expressive modulation of the voice. He will find that loud explosions or ministerial tunes are not only undignified and ignoble, but that they destroy the natural unity and coöperation of all the normal expressive modulations of the voice, while on the contrary, the accentuation of any true fundamental element will bring all the others into coöperation.

Fourth. As every Scripture lesson in its very nature is an endeavor to awaken the ideals of men, it, therefore, should be as ideal and noble as possible. Even when weaknesses or abnormal characters are referred to, they are always introduced in contrast with what is ideal and noble. Whatever, therefore, in the practice of a lesson tends to weaken the expression of a thought or emotion should be avoided, while whatever suggests power or presents a higher ideal of a truth or aspect should be adopted.

Emotion may be expressed, as has been shown, as either strong or weak. (See p. 36.) Pathos is a good example. A weak man will express pathos passively. He does not try to control, but yields to despair, and expresses the prostration of grief with minor inflections, while the strong man, on the contrary, wrestles with his emotion, has more breath than usual, straight inflections, greater decision of touch, and a softening of the texture of the voice.

This principle applies to any means of expression. Take earnestness, for example. Men are apt to express it on a physical plane. A doubled fist, a crumpled brow are often seen, and a high pitch, a loud, labored tone are often heard as the expression of animation. But true earnestness is sympathetic. It reveals itself by the harmonious activity of the whole nature; it increases and varies the mental action, multiplies the number of pauses, the length of inflections, and unites all the modulations. It extends the form and range. There is more intense movement and feeling, for the deepest and most profound energy increases activity at the centre. Energy is "inward," earnestness holds force in reserve, and only suggests its power by the simplest outward sign. When all activity seems to be on the outside, no genuine earnestness is suggested.

Bible reading often accentuates weakness. What is pathetic is made weak, not heroic. What is tender is made sentimental rather than intensely tender. Earnestness is often confused with antagonism, sympathy with pity. The reader of the Bible must have a strong realization of the rank of different emotions and the instinct of expressing them, otherwise he will be continually stepping down from the high to the low and suggesting what is weak rather than what is strong.

Fifth. Delsarte's first test was exaggeration. "Accentuate the fundamentals," said he, "and you will have power; accentuate accidentals, and you develop mediocrity and show weakness." This is a very important principle, and can be shown to coöperate with all those which have already been explained. It has an infinite number of applications. Delsarte's application

was to the actions of the body, but it applies to vocal expression as well. Exaggeration serves as the test of the difference between the accidental and the fundamental in all artistic following of nature. If a man is in doubt which is the centre of a sentence, he can discover it by exaggerating emphasis. A wrong emphasis will at once suggest a wrong antithesis, and will lead the mind astray from the real point.

Notice that this principle tests imitation and shows why it is weak. Imitation is always an aggregation or mere assumption of accidentals. True delivery can never be developed by attention to accidentals. Accentuating accidentals produces artificial and mechanical results. The accentuating of fundamentals, on the contrary, secures self-control, naturalness, and power. A teacher who cannot distinguish and develop fundamentals may secure a seeming improvement, but it will not be permanent, and in the end will prove to be injurious. Accentuation of fundamentals secures the higher freedom of the man. It does not tie him down to rule, but shows him the possibility of free modulation and use of all his powers and modes of expression.

Applying this test, we find that increase of inflection, accentuation of change of pitch, prolongation of a pause, greater decision of touch, a change in movement, greater variety in color, each and all add power. They show a greater inward life, while the accentuation of a circumflex inflection will pervert and render undignified the simplest speech. The accentuation of an unnatural drop or some element of a ministerial tune will develop weakness at once. The fundamental elements of conversation must be accentuated, for, upon the increase of

these fundamental elements all effectiveness in vocal expression depends. Only by the accentuation of these elements can any tune be corrected.

Sixth. In all nature there is a suggestion of centrality, a mystic centre of repose. It must be shown that all form is force; that in all expression, outward manifestation is the result of inward fulness. Expression in nature is always an outward effect of an inward cause. Nature always acts from within, outward. At the centre there is a mysterious suggestion of repose or a reserve. These principles must apply directly to vocal expression. Whenever there is any straining for effect, whenever there is some sudden and unusual effort to make a point, everything becomes unnatural and ignoble. The noble expression shows that activity at the centre causes activity at the surface. The elocution that calls attention directly to itself is false, and violates the fundamental spirit of art. True art conceals itself. True language is transparent. When language is not transparent, it is a hindrance, for it hides what it ought to reveal. True expression centres attention upon the idea, upon the thought, and not upon the manner, and he who draws attention to manner violates the fundamental law of all language and expression. All labor and straining for effect or exhibition are antagonistic to expression. Expression is a living soul acting in such a way as to bring another into unity with its own processes. The application of this to Bible reading is very important. A reading which shows anxiety, which does not emphasize repose, or show reserve, should be avoided. Repose is always characteristic of great art. It must not, however, be confused

with tameness. It is a sense of centrality, the subordination of all that is accidental, and the accentuation of what is fundamental.

Seventh, Suggestiveness. All noble expression appeals to the mind, and not the eye or ear. "The art of expression," said Goethe, "is the art of intimation."

In proportion to the dignity of art is its suggestiveness. The nobler the expression, the more it appeals to the higher faculties. That which is literal is always low. The Bible reader must express "the infinite," and, therefore, "he must suggest infinitely more than he expresses." True art appeals to the imagination. It takes for granted that men are of the same nature, and that they can enter into communion with each other. Expression is neither reproduction nor imitation. We cannot give our emotions to our fellowmen. We can only give a hint to awaken in their minds the same emotion because they are of the same nature. All appeals to the imagination are delicate. On a sense plane all things are literal. All low art appeals to the senses. The higher the art the more suggestion of —

> "A deep below the deep,
> And a height above the height.
> Our hearing is not hearing,
> And our seeing is not sight."

The sublimer the art, the more suggestive. Hence, Scripture reading, which aims to touch and awaken the higher spiritual faculties in man, must obey the law of suggestion. On a literal plane, expression is extremely limited. On the higher plane, man can suggest infinity;

he can express God; that is, he can intimate to another the impression, the attitude of mind or emotion, that is awakened from repose to the sublimest ideas by the law of sympathy.

True expression is a manifestation, an intimation; not a reproduction. It is revelation rather than representation. The reader must reveal the impression made upon his heart; must hint at the great life which awakens in contemplating a scene or truth.

In accordance with this principle, the reader of the Bible must accentuate those clauses of Scripture which suggest the effects of events upon the beholder, and intimate the impression produced upon himself as a spectator. A descriptive clause, which seems at first insignificant, is often more important than the quotation which he labors so hard to represent dramatically, an effort that brings his interpretation down to a literal plane. Participation must ever justify personation, the epic, transcend the dramatic. Portraiture can only be delicately suggested, for there must be a deeper fidelity to the great spirit of mankind and to the plan of the Infinite for human redemption. In Scripture reading, dramatic portraiture is always subordinate to sublime, epic realization. In the Bible, the dramatic is found as a matter of contrast, and aids by opposition, but the epic spirit is always found at the climax.

That reading of the Scriptures, which is literal and mechanical, which does not suggest the depths of the reader's spiritual life, is wrong; whatever is the most suggestive is best, whatever is least suggestive is to be avoided.

Beneath some of these tests, the reader will find

those universal qualities or characteristics of nature that are universal laws of all art. Unity, spontaneity, freedom, repose, power, suggestiveness, — these must be characteristic of every spiritual lesson. These comparisons with the characteristics of nature furnish the highest tests of all. The reader must have that development of his taste and of his intuition which will enable him to feel at once any violation of these qualities or laws of nature and art in the use of his own voice.

The reader must have a vision of the lesson in his own heart. Where there is no vision, all is mechanical. He must trust his intuition. Often he will find himself obeying some vague or wild impulse, or find himself drifting in some superficial mood, unless he continually compares his practice with the great qualities of nature or those great masterpieces of human art that have survived all schools of criticism and fluctuations of taste.

XXXII. RESPONSIVE READING

Some specific modes of Scripture reading should receive attention. Among these is the reading of a passage at the opening of a prayer or conference meeting. It is well for the preacher to note the difference between such reading and that of a lesson given at a public service. The reading of a Scripture lesson at a prayer-meeting is less formal. The lesson may be shorter. There is greater freedom in the arrangement of the lesson and in its vocal expression. The occasion is more familiar, and explanations can be given more freely. The reader can make remarks, which are hardly dignified as a part of public worship.

The general law, however, is always the same, and every principle so far unfolded is applicable also to the reading of a passage from the Bible at any social religious service.

The responsive reading of the Scriptures, however, differs wholly from all other vocal interpretations of the Bible. Here, there is an alternate reading between the reader and the congregation of certain portions, especially of the Psalms and poetical books. Such reading is liturgical and more closely allied to prayer than other modes of reading the Bible. It may bear some relation to singing, and, in fact, in many of the churches, the parts are sung alternately by leader and choir.

What are the advantages of such reading in wor-

ship? It brings members of the congregation into union with each other and with the leader, and causes all to participate in worship. It gives all a feeling that they have something to do, and tends to banish altogether the idea, too prevalent, that men come to church for mere instruction or to be merely interested.

Responsive reading is a great aid to the preacher also, and helps him to forget himself and to feel himself a part of the assembly. It gives him a chance to awaken the minds of his congregation, for by his rhythm he can accentuate their thinking and feeling.

The arguments against responsive reading of the Scriptures are that it is a mere form, that it grows perfunctory, that it causes the people to read a psalm without thought, that there is necessarily so much hurry and rush that thinking and especially feeling are impossible, that it becomes a mere repetition of words, eliminating all vocal expression, that the leader himself cannot interpret the meaning, and hence it becomes a mere performance, with no spirit of worship.

To such objections it may be said that all depends upon the way responsive readings are conducted. When they are given in the right spirit, the leader can interpret the thought and feeling of his line or verse. The rush and whirl are not necessary, and people may be inspired to read with sincerity and not to repeat as a mere formality.

What are the specific peculiarities of vocal expression in responsive reading? The most important has already been referred to, — accentuation of the concentrated thought and rhythmic movement. Decision of touch can be used as a means of commanding the attention of the

audience. There may possibly be less saliency of inflection on the part of the congregation, but the leader need not eliminate the most important means of emphasis; on the contrary, he must give unusual accentuation to the chief elements of expression. There will be, of course, a tendency to accentuate rhythm and to use a salient movement similar to chorus singing. The soloist may change his movement and give greater flexibility to his expression, while the chorus must necessarily have more general modulations, but there are certainly great principles which belong to the peculiar expression of a chorus, though differing from the expression of the solo. The leader is more like a soloist, a congregation more like a chorus.

In order to read responsively, the leader must lead; he must give the cue to the rhythm. Otherwise the congregation will not keep together, and all will be confusion. He must express his thinking with great definiteness; must not drop into a mood. He must read the passage in some degree as prayer, but it must be none the less intense and vigorous in its movement.

XXXIII. SOME SPECIAL QUESTIONS

On the verge of undertaking the reading of the Bible, students are apt to ask many questions. For example, the reader may ask, "What version of the Scriptures shall I adopt?"

Here, again, no rule can be laid down. Where the King James or Authorized Version is used, there should be study of other versions, especially of the Revised Version, to find the argument or real meaning. It may be well to insert or change some words or phrases where absolute mistakes are made in the old version, so that the passage may really be understood by an audience, though such changes should be made with extreme care.

There are advantages in reading the Authorized Version. It was one of the chief agents in establishing the English language. It has a marvellous rhythmic flow. There is a certain dignity, besides, in the old words and phrases, and when they convey the true meaning, why should they not be preferred? For example, in Psalm i., why should the word "ungodly" of the old version be changed to "wicked" in the new? It is less poetic, and far less intense. Furthermore, the word "ungodly" can hardly change its meaning, "wicked" has already begun to be a joke, just as the word "naughty," which in Shakespeare's time was equivalent to "wicked," has come to be applied to children in the sense of playful

or mischievous. The Old Testament in the Revised Version is, on the average, a better translation than that of the New; it has more freedom and flow. The sentences in the translation of the New Testament are often rugged. This is possibly because the New Testament is more familiar. Besides, the translators too often endeavored to follow the Greek and were too conservative in many places, while in others they made changes which added neither force nor accuracy.

In the poetical books especially, the Revised Version is sadly deficient. Only a poet can translate such poetry. There is a need of vigorous, suggestive words. The most daring figures are often translated with abstract and commonplace terms; besides, the argument is often obscure. There is almost as little clew to the meaning of Isaiah and many of the prophets as in the old version. The book of Job is still very poorly translated. If ever poets with the necessary scholarship undertake the translation of the poetical books of the Bible, we may have a good version, but none as yet gives the true poetic spirit. Nevertheless many will feel that the Revised Version is on the whole the best available. With practice and familiarity in reading it aloud the sense of its imperfection disappears, and the reader will soon grow to feel its superiority over the Authorized Version. The American is better than the English Revision. It is more modern in its language, and will be found more in accord with the latest and best scholarship.

One of the best translations of the Psalms was that in the so-called "Parchment Series" by Dr. Cheyne. This was made when he was young and dared to be

poetic and suggestive, but in his later work he is so scholarly and critical that the poetry of his earlier version is often lost.

The version to be used must depend upon the occasion, the reader, or the audience. Some preachers take as late a translation as the Twentieth-century New Testament, on account of its giving the argument so clearly, especially that of the epistles. Others may even arrange from many translations one better adapted to their ideas. It is a great help in getting the real spirit of a passage for a reader to do some work himself in translating.

Although the reverence of some people may be disturbed by new translations, yet most educated Christians have outgrown such fastidiousness and prejudice. All depends upon the spirit of the reader. Some find it hard to give true reverence to a new version. Each person, in fact, must select the version and arrangement best suited to his feeling and power of interpretation so far as he is permitted by the authorities of his denomination and the feelings of his congregation.

Again, the question will be asked, Should the reader make comments on his passage as he goes along? No rule can be laid down. Spurgeon read the lesson very familiarly, and did make comments. Other great preachers read the passage so subjectively and so much to their own soul that a word of comment seemed almost like sacrilege. Beecher, on rare occasions, made a few telling and suggestive remarks. There is a grave danger in the practice for most readers, — danger of adopting a gossiping attitude of mind, — quite foreign to worship. Preachers in our day are quite apt to adopt a mere teach-

ing attitude, and fail in dignity. Still all depends upon the audience, the occasion, and the man himself.

Nearly every student asks the question, Shall I make gestures in reading the Bible?

Gesture is the least dignified form of pantomimic expression. The question should accordingly be answered, No, no gesture; but if you mean action, Yes.

The reader who is stirred by emotion, and expresses the impression produced upon him, will expand and feel a modulation of the texture of every muscle in his body. He may not look up; there may be no motion of head or hand, — that will be rarely if ever allowable, — but the expression of his face and body will indicate his feeling.

Emotion tends to waste itself in motion. So a dignified speaker makes less gesture than an undignified one. Motion is the weakest form of action. Mere transitory motions express mere transitory sensations, and denote a lack of deep feeling. But emotion may be retained. In this case, it diffuses itself through the whole body, causes strong expansion everywhere, and modulates the texture of the muscles. This bears an important relation to the voice. When this diffusion of emotion through the whole body is free, there is modulation of tone by feeling. Pantomime will always affect in some way the vocal expression. Inflections are the gestures of vocal expression, as the gestures of the body are the inflections of pantomime. The attitudes of the body are directly coördinated with the modulations of tone-color. Jerky motions of the body make the vibrations of the voice also irregular. Noble, sustained attitudes make possible noble modulations.

When the reader feels what he reads all through his being, his whole body will sympathetically expand with it; but he will rarely feel like making gestures, and this for perfectly natural reasons. Gestures indicate the relations existing between one human being and another, or express transitory emotions on a passionate plane. But the reader of the Scriptures feels his relation to God, hence the ideas awaken a condition in him rather than a desire to define or explain. The soul expands, the man becomes erect and dignified, but the reading is too subjective for an objective mood of expression like gesture. Man makes few gestures in soliloquy or when alone. He makes few gestures when experiencing deep feeling; he is more apt to make gestures in objective moods or in antagonism in explaining something to his fellow-man.

There is a tendency with many preachers to make undue gesture with the head, which is fully as bad as gestures with the arm or worse. The continual bobbing of the head indicates a chaotic state of being, a one-sided intellectual or nervous action, and is very inappropriate to the reading of the Scriptures. The reader of the Scriptures must always stand still. This is the most expressive action of a human being. To stand in an expanded condition of animation and earnestness is the most dignified thing a human being can do.

Scripture reading is subjective and brings the soul into relationship with God, and hence rarely admits of gesticulation. The effect of gesticulation would rather indicate that the reader was not in the true spirit of worship.

There are, however, exceptions. It will be noted that

the speaker gesticulates in quoting a passage of Scripture as freely as in any other part of his sermon. The reason is that he is now in an intellectual attitude of mind. As a rule, he is quoting the passage to establish some point; he is proving something, or describing something, and, at any rate, his attitude has direct relationship to his audience.

Still another question will come up at the threshold of the service, How can I use my voice? Will you lay down definite rules when to breathe?

The subject of voice is a difficult one and is better discussed in another work, since it requires far more technical discussion than the plan of this book admits. The right use of the mind, however, and right expression tend to affect even the production of tone. Note a few examples: A serious fault in the use of the voice is breathing too seldom. This is best corrected by the individualization of attention, or the specific conception of successive ideas. Again, the accentuation of discrimination and variation of the mental attitudes will tend to correct that inflexibility of voice which is a very common fault. As actions of voice are determined by actions of mind, and the greatest faults of the voice can be traced to the wrong actions of the mind, right mental action will tend to correct faults of voice.

It is best, however, in the study of expression not to mix up the great problem of the right use of the voice with the study of vocal expression or to give too much attention to the right use of the modulations of the voice while studying vocal training.

XXXIV. HARMONY OF THE SERVICE

THE fundamental law of all art is unity. The aim of all art is to produce an impression of truth upon the imagination and feelings. This is also the aim of the service for worship in the Christian church. When ancient liturgies are carefully studied, we find they exhibit a peculiar dramatic movement.

There is, however, a tendency to make a church service monotonous. This is more marked when the service is conducted perfunctorily, when the leader does little more than "officiate." Monotony results also from mere drifting, from feeling without thinking, or feeling the general situation without realizing each specific step, and still oftener from a lack of definite purpose, or desire really to cause a definite impression.

Why do preachers fail to recognize the richness of material which lies ready for use as a means of impressing their fellow-men? Why is there so little study of the laws of art? Why do some preachers make everything of the sermon and others of the service? Are these antagonistic? Why do some arrange a monotonous, stilted, or spectacular service? All art begins in rhythm and unity, and he who will make the most of his opportunities will study each part of the service for its own sake. Why not vary the service? Why not introduce a moment of silence? Why not use all noble expressions of human feelings in awakening the hearts

of men? The service is not an end but a means. It must be adapted to the preacher himself, to his congregation, to his building, to his choir, to his possibilities; but why should attention to the effective reading of the Scriptures, or to the intense and true expression of any part of the service, be thought to detract attention from the sermon? Every part demands attention, must have its own distinct character, and must be emphasized at times in order that a higher, broader harmony may be secured.

If all parts of the Christian service be carefully observed, it will be noted that while each has many variations, yet it requires an attitude of mind distinct from all the others. How simple and even utilitarian is the announcement of the hymn; it is a mere statement, yet deserves careful study, for it gives the leader a means of testing the size of the room. By speaking to those farthest away, he may test the command of his voice, also know that he is heard and feel even the character of his audience.

But how different is prayer! Here the leader enters into mystic contemplation and communion with God, and not for himself alone, but to lead and to impress the devotions of others. A man who can repeat the sublime words of public prayer in a cold, intellectual tone, the same as that used in announcing a hymn, has little imagination or sympathy, and scant perception of the spirit that leads Christian men and women "to assemble and meet together" for praise and thanksgiving, for prayer and confession, for the inspiration of preaching, and the instruction of the Word of God.

In the sermon, as has been shown, there is more

intellectual and direct communion of man with his fellow-men. The speaker must assume an oratoric attitude distinct from that of prayer or Christian song.

In reading the Scripture lesson, the mental attitude is still different, the feeling is not the same, the vocal expression is simpler. The leader is interpreting the sublimest records of the experience of his race. He is using the voice of authority, and is leading men to realize the divine will.

The service as a whole must have unity. All parts of it should harmonize. But unity is not monotony. Not only should there be a distinct attitude of the mind in each part of the service with distinct lines of emotion, but these should be so accentuated in direct contrast as to introduce a higher harmony, for harmony is "the reconciliation of opposites." Harmony both of gradation and of contrast are found in the conduct or movement of the service. There are no violent mechanical discords, but now slow, strong progression, and now decided transitions and changes in points of view.

The leader must be careful of the very first words he utters. No matter what these words may be, — the announcing of a hymn, the call to prayer, or an introductory sentence, — he must secure the attention of his hearers. There must be a direct appeal of soul to soul. The study of the room, the testing of the voice, must be in the background of consciousness. The attention of all must be directed, not toward the leader himself, but inward, not to themselves, but to the Infinite, All-knowing, All-working, Ever-present Spirit.

All such directions must be expressed with dignity of touch and inflection, — no cold, hard, didactic tones.

In simple directions or explanatory phrases, as few words as possible should be used. Often a mere gesture is all that is needed. When the words are prescribed, they should be given with simplicity, dignified rhythm, and definite touch.

Great carelessness is often observed in the announcement of a Scripture lesson. There is no apparent recognition whatever of the real title of a book. It would certainly be regarded as undignified if the President of the United States, on being introduced, were called by the nickname of his boyhood, or merely by one part of his name. The cold and careless way in which book and chapter are announced often unconsciously affects the reader. He is unable to attain the proper attitude toward the passage he is trying to read.

Possibly the best way to perceive the harmony of the service is to study liturgies or forms of worship. These show the nature of devotion and the relations to each other of the various functions the minister is called upon to discharge. They embody also the traditional ideas and ideals of men regarding worship. The most convenient and accessible to all is the order of exercises in the English Prayer-book.

The Book of Common Prayer was the product of the undivided Protestant movement in England. The most beautiful passages were written in 1549 or 1562. It is the outgrowth of the whole history of Christianity. Cranmer had, possibly, more to do with the book than any other one man. Many of the parts, especially the post-Reformation Collects, are permeated by the Puritan spirit. Thus, the Book of Common Prayer should have reverent attention from every one. It belongs to no de-

nomination. A modified form of it was used at one time by the Presbyterians. John Wesley made an arrangement of it for the Methodists which, with the exception of one branch, they do not consider worth printing. Because it is used by the Established Church of England and the Episcopal Church of America, should not prevent Christians of whatever name from feeling that it belongs to the whole church.

The Church of England edition of the Book of Common Prayer says in the preface, "That particular forms of divine worship and the rites and ceremonies appointed therein are in their very nature alterable, and are so acknowledged; and it is reasonable that those in places of authority should make such changes therein as shall be deemed expedient." Without considering the history of the alterations in the past, or accepting the results at present found in the book as the best possible, the ordinary morning service may be taken as an illustration of some of the elemental offices and functions which should ordinarily be included in a service for worship, and the different modes of vocal expression which should belong to each.

In this order of worship, the leader first repeats sentences selected from the Scriptures. The idea beneath these sentences is, of course, the call to worship, an invitation for men to enter into the spirit of the service, an exhortation, or the presentation of an encouraging thought in the expression of a true conception of God or the sense of His presence.

These sentences should be spoken with a slow, intense rhythm. The first clause in the first sentence used demands definite attention on the part of the leader,

even though he may not turn to the people. The idea must be so expressed as to awaken a response in the minds of all present.

The sentences appointed are not all equally well adapted for this call to prayer. Different occasions demand different sentences, a circumstance which has been recently recognized, and has led to formal divisions of these sentences; but the leader should be free to choose his sentences, and to read them in such a manner as to awaken a common perception of the thought and its appropriateness to the specific occasion. Usually a passage that is lyric is best.

The reading of the sentences should secure the attention of the entire audience. The reader must give expression to their thought and feeling. His primary aim is to bring all minds into the spirit of worship. Introductory sentences must not be given as mere instruction, or as appealing merely to the intellect. They are spoken in a very impersonal way in order to lead all to recognize the presence of God.

In denominations where introductory sentences are never used in public worship, there is generally a silent meditation before the service, which takes the place of these spoken utterances. The preacher himself sometimes leads others to enter into silence with him, and thus realizes that which the Prayer-book objectively embodies. Possibly every Christian congregation has been trained to engage in this silent prayer, before any introductory call, or invitation, or anything belonging to the exercise of common worship has been objectively initiated. Devotion must, first of all, be silent. Just before the service a suggestive pause is necessary,

whatever the form, order of exercises, or whatever words may be said. Even introductory sentences lose their meaning without this silent preparation.

The Address to the people, which next follows, marks a great contrast to the introductory sentences. Many leaders of worship, in the introductory sentences, turn toward the altar, while in addressing the people, there is a mental and bodily turning toward the audience. This address to the congregation is the most intellectual and didactic part of the service. It is almost colloquial, and should be given more rapidly and pointedly, with less of the lyric element than is found in any other part of the exercises. It should, however, be delivered with specific and definite purpose, not as a cold, didactic, or artificial form. There should be an accentuation of the rhythm of thinking, together with a wide accentuation of the range of voice, to dominate the attention of every one present.

The General Confession, which immediately follows this address, is strongly lyrical, full of intense feeling and reverence, and must be rendered more slowly than the general address. It is a general and a personal confession. It is placed at the very beginning of the service as the first common expression of thought and feeling. It demands great strength of touch and a vigorous accentuation of rhythm. The leader must avoid rigidity and be fully capable of direct aspiration and expression of the soul.

In many denominations, where strong antagonism to the formality of such a service has existed, there has grown up a custom of repeating together the Lord's Prayer at the beginning or near the beginning of the

service. The repetition of this prayer must be governed by the same principles as the General Confession. Common prayer, or the use of the same words by a large number, demands leadership. Even the repetition of the Lord's Prayer requires the accentuation of rhythm. There must, in short, be genuineness of expression with a fuller and more sympathetic movement of ideas, greater regularity of pauses, and a perception of the unity of all hearts in the act of worship.

The absolution by the leader alone, which follows the confession, while the people are still kneeling, exhibits another marked contrast. The whole attitude of the leader of worship is tested by this prayer. To my mind it is usually the most poorly rendered of all parts of this fine but often mangled service. It must not be given on the commonplace plane, nor on the plane of the discursive intellect; it is a spiritual message. It is felt by many non-liturgical churches to be irreverent, because the leader seems to assume the functions of the Almighty. But this objective representation or expression of the remission of sins or of the promises which are the foundation of the whole Bible, when given in its true spirit, need cause offence to no one. It is, however, usually given with intellectual coldness, as a kind of official utterance applying only to the people, unless the leader realizes that the thoughts and expression apply as well to himself as to others. When rendered in the same spirit as the Address to the people which precedes the General Confession, a total misconception of the nature of worship and of the spirit of common prayer ensues. It should be given more slowly, with a subjective and personal realization of the thought.

Then follows the Lord's Prayer, usually repeated in too formal and mechanical a way, and rarely made a climax of the General Confession and Declaration, as it should be. The Lord's Prayer at this point should be the deeper realization of the soul's attitude toward God. It is not full of penitence, like the General Confession, nor of the spiritual contemplation and acceptance of the Declaration, but of still deeper, more joyous realization, a more intense and varied activity of both thought and feeling. Because this Prayer is so familiar, there is a tendency to give it even more formally and mechanically than any other part of the service, and with greater speed. The leader, however, can change all this by example. Possibly the Lord's Prayer is repeated mechanically in the ordinary service on account of the formality and objectivity of the leader's method of giving the Declaration. How often does the leader's cold officialism cause a shiver! If the Declaration be given with intense subjectivity and spiritual realization of God's presence and love, the people will repeat the Lord's Prayer with greater reverence, deeper devotion, and more intense feeling. They will give it more slowly if the leader sets the example. The preacher can know the genuineness and spirituality of his Declaration by the effect it produces upon the congregation in their repetition of the Lord's Prayer.

The Psalter, or responsive reading, is totally distinct in character from the preceding exercises. The general nature of responsive reading and its importance have already been discussed. But a few words may be added as to its relation to the other parts of the service.

The reading of the Psalter is not a mere intellectual

interpretation. It is intensely lyrical and full of exalted feeling. In fact, only lyrical passages are properly adapted to responsive reading. In the reading of these, the leader must accentuate thinking and feeling, and all the elementary modulations of the voice, in such a way as to provoke united response from the congregation. The alternation between the speaker and the audience is itself a form of rhythm corresponding to the parallelism of Hebrew poetry, which may have had its direct expression in the ancient alternation of the Temple worship.

The peculiar function of the Psalter seems to be to secure a greater union of the congregation, and an alternation or harmony with the leader in the act of worship. The General Confession and Declaration and Lord's Prayer are more personal and introspective, and, hence, are given kneeling, while in the Psalter all stand.

In rendering the Psalter there is great danger of dragging. In large congregations, some persons will be found far behind the leader, and confusion and chaos are apt to reign. This is a difficulty which the leader must overcome, because if he waits till all have finished, it destroys the rhythmic continuity of the service. And if he begins too early and runs too rapidly, he makes the exercise anything but rhythmic or devotional. Usually the leader keeps the audience along with him, by beginning the next verse immediately after and even before the audience has finished. It is a very dangerous practice, as it induces chaos and mere hurry on the part of the congregation. Hurry must in any case be avoided. The leader's intense rhythmic movement should be so accentuated in the lines rendered by him as to give

a key and unite the congregation, for as he thinks and reads, so will they. One who accentuates hurry instead of the strong, long, rhythmic pulsations, knows little of the deep significance of rhythm or its power to bring men into unity of thought and action. The leader must lead and secure the response of all. As the drum-beat brings an army into unity of step, so must the reader's touch unite all minds and voices.

The reading of the Psalter should be of great assistance to the leader in securing self-control and bringing himself and others into the higher spirit of the service. It establishes more completely what psychologists call "the aggregate mind."

The reading of the Scripture lesson marks another transition and progression. The reading of the Psalter corresponds somewhat to the General Confession, though there are important differences. In the General Confession, the leader and the people speak together and are one; in the Psalter, there is alternation, and often exhortation and answer. As in passing from the personal and human attitude of the Confession to the Divine point of view in the Declaration, so in passing from the Psalter to the Scripture lesson there is corresponding change. In the Scripture lesson, the leader more directly conveys an interpretation of the divine will, than in the Declaration. The people are not kneeling, however, but sitting. They are in a calm, listening attitude. The leader appeals not solely to the spiritual nature, but to the whole being; he interprets the words of the Bible to mind and heart. Out of the deep peace resulting from a true participation in the other exercises, he enters into a reverent realization of

the divine will, and leads the people into the spiritual contemplation of a great message. It is less lyric and is possibly less personal in feeling; but thinking and emotion are far more varied, and the realization and application of the truth to the individual mind should be more pointed and emphatic.

Why should the reading of the Scriptures be the tamest part of the service, as it usually is? Why should the congregation sit back seemingly to take a rest? Why should it be necessary to introduce the finest music between the two lessons to relieve the monotony? Why should not the Scripture lesson be the climax of all that precedes, rather than an interlude, a progression and not a relaxation? It is widely different in character from all that has preceded, but this does not imply that it is less important. It means that another part of man's nature is made to participate in worship; that all parts of his being are brought into harmonious activity in order to perceive the great plan of human redemption. The leader can now appeal to reason as the basis of his authority.

In the transition from the Old Testament to the New Testament lesson, there is always more or less of a change. In the former, there is an aloofness, a feeling of distance, the dignified spirit of the Law, while in the latter, we are brought into Christian realization, or nearer our own experience. All the reading centres in Jesus. In the one, we come into realization of Jehovah, God; in the other, into a realization of Christ. We come to know, not the Father only, but also the Son, in all the broad significance of that expression.

The repetition of the Creed, which follows the Scrip-

ture lessons, is an exalted expression of the human realization of the meaning of the Scriptures and of human life. It returns with strange correspondence to the repetition of the Lord's Prayer, in the earlier part of the service. These parallelisms, or rhythmic repetitions, are among the highest characteristics of great art. The repeating of the Creed should be suggestive and reverent, not formal or mechanical. It should be, of all parts of the service, the least artificial. It is a statement of human beliefs and convictions, a summary of results. In the Lord's Prayer we use words appropriate in addressing One who knows the needs of men. In the Creed, man desires to put into words and to affirm simply his convictions of truth. Notice that all repeat the Creed together. The repetition should be very suggestive and personal.

Then, after the alternate sentences, short and simple, between leader and people, there follow prayers, indicating a fuller perception of life and the relations of the worshippers to God and their fellow-men. These prayers are less personal, or at least less penitential, than the General Confession or the Lord's Prayer, and are the expressions of the soul's aspirations and more specific desires.

The vocal expression of prayer is a subject requiring great delicacy of treatment. One hesitates to speak of it in cold blood, or as a subject for analysis; but it is a distinct form of vocal expression. It centres in the aspirations of a living soul for a sense of the indwelling presence. It is the most intuitive, subjective, and spiritual of all human modes of expression, and when spoken on the commonplace or even intellectual plane ceases to be prayer. It moves in the realm of the lyric realiza-

tion of the soul. Thinking, imagination, and feeling are all awake; the soul is realizing its Source.

Prayer consists not in words, but in an attitude of the soul. Vocal expression is the only mode of expression which can reveal this deep, spiritual attitude. If any one fails to see the dignity of vocal expression, let him study the true nature of prayer. Words alone can never constitute prayer.

When the Litany is read, it is, of course, a portion of the prayer, and is a return to the more lyric response of leader and people. It is intensely devotional, and this alternation is upon a higher plane than the Psalter. It is more intensely emotional, more exalted and spiritual.

These are the main elements and transitions which enter into the ordinary parts of the service, but there are others of importance. For example, there is the great difference between the Gospel and the Epistle for the day. In reading the Epistle, the people are seated; it is a familiar, colloquial discussion of the spiritual life, an important part of the rhythmic alternation of the service. When the Gospel is read, the people all rise, thus making a transition to a more reverent attitude of mind. It is in a certain sense a repetition of the Scripture lesson but on a more exalted plane.

In rendering the Commandments, there is a call for great dignity. These Commandments should be rendered subjectively rather than objectively. The reader should show perception of their spiritual meaning. He must repeat them, not as a king, but as a subject. There is a great accentuation of all the elements of dignity. The changes of pitch and inflections, though greatly extended, are regular and dignified. The touch is also

specially definite, the rhythmic movement accentuated, and there is sustained dignity in the resonance of the voice.

A remarkable transition occurs also at the words, "Hear also what our Lord Jesus Christ saith." This clause should be given with the feeling that the race has arrived at a new dispensation. It is more suggestive; we have passed from the outer law into the inner power, from the external to the inner Kingdom. We are coming face to face with the indwelling spirit which lives at the heart of the words of the Master. Too frequently this is given with the same tone and weight as the ten external and negative Commandments. Nothing in the whole service is more important or more liable to be overlooked than the transition from the outer to the inner law, from the letter to the spirit, from the outer observance and negative rules to the inner, positive life. There should be a great change of key, color, and movement.

The great dangers in rendering the service are formality, a cold and artificial presentation of the words, a monotonous attitude of the mind, and a failure to realize the deep significance of each step that is taken. A reader must realize the true office of leadership, the necessity of changing the point of view, and of entering into a higher and more spiritual realization of the soul's relation to God.

In the rendering of the service, two great faults are especially to be avoided. On the one hand, the service may be rendered in a mood, without genuine emotion or transitions and more or less in an affected kind of monotone. The opposite fault makes the reading cold, formal, and negative.

Two theological seminaries in the United States respectively represent these two faults. You can tell from which seminary a preacher comes by his manner of conducting the service. These faults often last through the entire life of preachers, but are more noticeable when they first come from the institution. The faults are equally bad. One represents a mood without thought, the other superficial thought without feeling.

Each idea of the service must be genuinely conceived and felt. There must be no affectation, no formalism. Everything must be genuine and true. He who cannot make the words of the service the expression of his inner life, ought not to read it. He who cannot make the words of the service a means of leading other men into a deeper and truer appreciation of the relation of the soul to God, should not undertake to render it.

No matter what may be one's personal prejudices against the Prayer-book, a study of its profound significance will be helpful to any one in producing variety and harmony in the service and securing command of rhythm.

This analysis of the Prayer-book applies equally to the Masses of the Catholic Church. It has been well said that there is dramatic movement in the High Mass. This dramatic movement should be accentuated by giving to each part of the service its specific spirit. When this movement is displaced by monotony, it becomes an external pomp without devotional feeling. The rhythmic alternations between the more demonstrative expressions of praise, and the more personal and subjective parts of the service, must be carefully observed.

The same principles apply to the services of the Jewish synagogue, and, in fact, to every form of worship, however simple or complex, however subjective or objective, however bare and monotonous or spectacular, — from the institution of worship in the ancient temple to the Salvation Army, from the most formal of the High or the Catholic Church to the most quiet Quaker meeting. Religious worship is founded in sympathy. The helpful influence of public worship, on account of which men were commanded not to forsake the assembling of themselves together, is often overlooked. Men are led by it out of themselves and into kindlier relations with their fellow-men, into deeper realizations of the Divine Presence in the Shechinah of the soul. If a service be barren of such results, it is because of the spirit in which it is conducted.

To my mind, silent prayer should be introduced as a part of every service of public worship. When its true significance is realized, it is a most impressive part of Christian worship.

When a man like James Freeman Clarke said, "Let us all join in silent prayer," how impressive was the stillness, how profound the impression made!

Those who have the habit of condemning the Prayer-book service as cold and formal, should note that formalism is found in every denomination and that every preacher has to fight against it. No matter what may be the form of worship there must be a struggle to lead the minds and hearts of men into an attitude of devotion. It is a matter not of words but of vocal expression. It is a matter not of mere intellectual domination but of spiritual leadership. Endeavoring to

express the real feeling of the heart through the voice will enable a man to realize the possibility of bringing all parts of the service into unity and giving intense progressive transitions from the lowest plane of the commonplace to the highest spiritual realization.

All books and modes of worship should be studied by every one, no matter what his denominational relations. Each may prefer one mode of worship, but he must endeavor to appropriate without prejudice and to gain lessons from all to aid him in securing the power to lead men in their religious devotions.

Harmony or unity in any service is secured by genuineness, directness, simplicity, sympathy. There must be no mere rehearsing of words, no reiteration of phrases, no repetition of commonplace statements. The leader should enter into the Holy of Holies of the human soul. He must touch men in all parts of their nature, but he can do this only in proportion as he has control of himself.

XXXV. THE READER'S ATTITUDE

After the reader of the Scriptures has realized the problem or function of the vocal interpretation of the Bible; after he has thoroughly examined the message he is to deliver; after he has mastered the elementary actions of the mind and the primary modulations of the voice that express them; after he has selected and arranged his lesson, adapted it to the occasion, and brought to bear all possible aids, compared translations, studied the customs of the time, mastered its arguments and emotional movement, and realized its relations to the services, — what next?

He must apply the truth to his own soul. He must enter into such a perception of the message that he can manifest it out of his own experience.

Bible reading requires one, in the words of Professor Monroe, "to enjoin the truth upon himself and upon other men." This remark applies, of course, to the moment of reading a passage or to the act of giving a phrase or word; but it has also a broader application.

The reader must have not only knowledge and understanding of the passage but a personal apprehension of its truth. He must searchingly examine himself. "Do I live this message? Has it been food to me? Am I living this truth? Are these words really a 'criticism of life' to me?"

The reading of the Bible, as a part of worship, implies

leadership. The leader is not one who stands behind and commands others or lays upon other men's shoulders burdens which he himself will not touch, but one who participates in the battle. A man may possibly entertain others without leading them, but the leader in prayer, in worship, or in realizing spiritual truth must stand not face to face but shoulder to shoulder with his fellow-men. His own face must be turned toward the Infinite and Eternal Source.

There are three distinct attitudes which men may adopt toward the Bible and that have been implied through all these discussions.

The first of these is the critical or scientific attitude. It implies investigation as to the character of a book; its authorship, its relation to the age in which it is supposed to have been written, the peculiar language and other elements of the book that indicate the character, the history through which it has passed, and the arrangements and modifications which have been made by editors. This attitude is necessary to the understanding of the Bible. The reader must accept the facts of criticism and apply to vocal expression the latest results of the best scholarship.

Secondly, there is a literary study or attitude which naturally follows, if it be not a part of the critical study of the Bible. It implies the study of the literary form of the books, the figures, the poetic allusions, the beauties, the emotional feeling, the imaginative whole.

The third attitude is the devotional or spiritual application of the thought to the reader's own soul, the assimilation of its feeling by the reader's own heart.

The proper reading of the Scriptures involves all

these three attitudes. Where only the first exists, the reading is cold. Where the reader has investigated and analyzed a passage, and leaves it with an impression of fragments or of mere documents, and no conception of it as a united whole, his voice will be neutral and negative, because such is the attitude of his mind.

Even the literary study of the Bible is not sufficient. By itself, it may be formal, intellectual, and simply critical. Many so-called literary renderings of the Bible have some imagination and a certain species of feeling, but often a lyric is read as a mere poem. There is often only admiration of the poetic or literary elements of the work. The true interpreter of the Bible must realize that it is not merely a literary volume, but an embodiment of religious experience.

The devotional attitude alone may be sentimental. There may be feeling without thought. Without the critical spirit, the devotional may have no true basis; without literary study, the emotion may be aimless and vague because not definitely related to a specific situation. The devotional spirit must be the true climax of any study of the Scriptures, the only attitude which will give a true and adequate interpretation of the spirit of the Bible. Yet it must be founded upon the others.

In fact, these three methods of studying the Bible are all necessary. Each is a complement of the others. No one of them can be isolated and made an end in itself without hindering the proper rendering of the Bible.

Not only are all three necessary, but the order which is here given should be adopted by the reader. The critical and the scientific must precede the literary

study. The literary study of the Bible must accept the results of the expert biblical critic, and the imaginative appreciation of the passage must precede its spiritual realization. The emotional application of a passage to the reader's own soul will be aided by the fuller perception of the poem, the parable, the story, as the universal experience of the human heart.

The devotional spirit is the one in our day which is apt to be despised and forgotten. There seems to be a strange antagonism between the devotional attitude and the critical attitude. After the meaning has been found, after the true character and the pictures have been created by the imagination, the devotional realization of the passage ought to be the natural result.

There is no real antagonism between these studies. Some persons seem to feel that all that is needed is the devotional attitude toward the Bible as a whole, but this alone is sentimental. No emotion can be genuine that is not founded upon specific thought and imaginative creation and sympathetic realization of a situation or scene. Genuine thinking is necessary to all genuine feeling. The devotional cannot be rational, cannot be exalted, without thought.

More than once in history have men "perished for the lack of knowledge." "My people do not consider" — or think — is a condemnation which is applicable to others besides the age of Isaiah. The most thorough study of the Bible is an aid, not a hindrance, to devotion; genuine devotion is an aid in searching into the heart of a passage. "Sympathy is insight," and insight brings sympathy.

These three attitudes toward the Bible — the critical,

the literary, and the spiritual — may be illustrated by almost any Scriptural passage. Observe for example, their specific differences in the study of the fortieth chapter of Isaiah.

The critical study of this great chapter makes us realize that there is an immense gap at this point in the book of Isaiah. In the first half of Isaiah, there is constant denunciation of a rebellious nation. This part opens with "Comfort ye, comfort ye my people." "Ye have received double for all your sins." This part of the book is a promise of deliverance. The terrible calamity foretold has arrived, has long been endured; and now comes the hope of a return. These two aspects of the great exile may be the reason for the gathering together of passages otherwise dissimilar.

From this critical study we get the situation and the point of view. We can locate the speaker in the midst of Babylon. By comparing the methods of an ancient army on its march, we can understand what is meant by the levelling of the hills and the filling up of the valleys.

Next to the critical is the literary study of the form, of the situations and scenes, of the poetic figures, and the exalted ideas. The beautiful impersonation of Zion or Jerusalem as Heraldess or Evangelistess, at the opening of the book, kindles our imagination. Standing in the midst of Babylon, the prophet seems to wave his hands across the sand-hills toward the sacred home of the nation six hundred miles away. He sees Jerusalem as a mother looking for the return of her exiled children.

We hear his moan that the people are like "grass" that is, with no aspiration; and the spirit of Zion climb-

ing up a high mountain and proclaiming to all below that Jehovah is bringing back His people. We can see the discouraged auditors around him who have almost forgotten their ancient home or have only a tradition from fathers and mothers who have died in exile. We realize the reason given for hope — the character of God. We are stirred by the sarcasm, the ridicule, of the prophet at the image cast by "a smith," and the "block of wood" carved into a deity, and with him we can cry, "Have ye not known" the character of the Infinite? Have ye not yet learned that Jehovah is a spiritual Being?

We now naturally pass to an application of the passage to ourselves. As the prophet depends for his assurance upon the character of God, so does every man practically say: —

> "As the marsh-hen secretly builds on the watery sod,
> Behold I will build me a nest on the greatness of God."

Upon this he predicates his confidence, his courage, and his hope of immortality. In the contemplation of eternal love, the reader too "shall mount up with wings as eagles, shall run and not be weary; shall walk and not faint."

But the reader of the Bible must have more than all these three attitudes: more than critical understanding; more than literary appreciation; more than even an attitude of reverence, and deep experience. He must know the value of a pause, a touch, a change of pitch, an inflection or any modulation of the voice, and be able to use it as the direct language of his imaginative and emotional life. No mere knowledge of the meaning and function of these modulations is sufficient. They

must be mastered and assimilated; they must become the instinctive expression of deep feeling. However deeply the reader may understand and feel the Bible, he must also command the expressive powers of his voice before he can adequately impress the truth upon the hearts of others.

The impression made upon many by this long analysis doubtless is that the reader has been given too many things to think of in the act of expression. "All these suggestions are good," some may say, "but they are so complex that no one can remember them all. You have made the problem too difficult. In trying to solve it, you have only added to its complications."

Such ideas are the result of misconceptions of the nature of all expression. Men have many thousands of words in their vocabulary, but in the act of writing a letter this great number does not confuse them. Shakespeare did not think of all the fifteen thousand words in his vocabulary in composing one of his lines. The living thought brought up the word and phrase to express it. So in vocal expression. An analysis of its elements seems complicated, but the mind must go through the process of becoming conscious of the meaning of the language, or the voice modulations will not respond.

After the language is mastered, it becomes a help, and not a hindrance. Language is necessary to thought and feeling To find the right word or the best phrase is usually also to get an adequate comprehension of the idea. So, to secure the right sign or modulation of the voice, is to get a more adequate impression or conception of a truth, or to feel it more deeply.

The reader must not remain in the attitude of preparation. In preparing a lesson, it is necessary to analyze, to criticise, to compare modes of rendering, to experiment, to study faults and misconceptions, and to find among a hundred ways of giving a clause the one, inevitable, true vocal expression. The reader will also be struggling to find a deeper meaning. When he gains the victory, the outward sign and the inward idea will become blended in his consciousness. In the act of reading, all critical uncertainty, all experimentation will be past, the expression will become transparent, and the attention of the mind will be focussed, not upon the manner or technique, but upon the thought and situation.

But if the reader wraps himself in the notion that he must "simply be natural," and has no need to pass through a critical or analytical attitude of the mind, he will be unconscious of the inadequacy, nay, even the untruthfulness, of his own expression. He will be clothed in a mood, and all will be vague. His thought will lack definiteness, and he will fail to distinguish shades of emotion.

No other than the laborious way of study, profound meditation, and careful practice can make the reader master of thought and feeling, and enable him to interpret a passage with the natural modulations of his voice.

The reader must finally trust his instinct, but he can do this only after careful preparation and thorough study, after profound analysis and patient practice. At the moment of reading he must pass, however, beyond all uncertainties. He must accept the results of his work. After preparing as well as he can, he must turn

his face toward the truth and toward his fellow-men, and give his message as simply and sincerely as possible. Not his now to be in doubt, nor to study how to render any word or phrase. The time for the soldier to drill and become familiar with the art of war is before the battle. When the fight has begun, it is too late to practise gymnastics, or to deliberate long on how to strike. The true commander or leader acts decisively at the right moment. He uses his best judgment; he prepares thoroughly, but at the last moment acts from instinct. The reader must be familiar with his lesson. He must have decided all difficult and doubtful points. He must have practised and experimented until at last he can give himself up to his own thinking, imagination, and sympathies, to present instinctive realization and life. Imaginative vision, genuine sympathetic feeling with a thorough knowledge and conscious command over the expressive modulations of the voice, must now be the reader's dependence.

Again, the reader must not try to make his readings graceful, ornamental, or beautiful. He is discharging an office too serious for that. His renderings must be true. He is not entertaining or amusing; he is endeavoring to save men. Not his to make an exhibition of his elocution, but to deal with living souls, to probe the depths of men's consciences and spiritual natures.

He must not stand up in an attitude of vague uncertainty, without preparation, on the one hand; or, on the other, with elocutionary rules and mechanical posings or imitation. Not elocution, but expression, must be his motto. He must be sincere and genuine; he must be himself. He must at last hold his mind directly con-

centrated upon the thought of his message. The means have been mastered, and lie, therefore, in the background of his consciousness. When not mastered, or made an end in themselves, they may press into the foreground of consciousness; and their neglect or their conscious manipulation may be equally a means of failure. He must hold all his materials in the field of his consciousness, but with attention focussed upon the central truth, that the life of his mind may be energetic, free, and spontaneous.

The reader must, by thorough preparation, do all he can to prevent faults. He must anticipate every danger and realize every possibility. He must read the passage to his own soul, then to an imaginary audience. But when the time for reading comes, he must forget his faults. The demon of fear that haunts every man on the threshold of endeavor must be put down by present realization, courage, a sense of thorough preparation, and mastery of the means to be employed.

The study of vocal expression gives a man possession of himself. It does not cause self-consciousness when rightly realized and understood. When the modulations of the voice are not made mere mechanical ornaments to be consciously manipulated, but are regarded as a deep natural language and are mastered, self-consciousness is prevented. The more thorough the preparation, therefore, the more spontaneous and free, the more nobly unconscious of himself is the reader, and the more directly can he reveal to others the impressions which the truth makes upon his soul.

This book has aimed to awaken higher ideals regarding the reading of the Bible in public worship. It has

endeavored to open the eyes of all to a neglected function, to an overlooked means of power, and to stir spiritual leaders to the importance of reading the Bible better. Naturally, in view of the greatness of the problem, many will be discouraged. But there is another side. How great are the encouragements to those who endeavor to read the Bible well! What gathering of men anywhere is not hungry for spiritual leadership? What congregation does not long to hear the Scriptures read well? Even when its profound lessons are read moderately well, how heartfelt is the delight of all who listen!

It is from the laymen that one hears the most criticism of the ordinary pulpit interpretation of the Bible. Among everyday Christians the true interpreter will never fail to meet a response. To one who will take himself seriously in hand, study the lesson in all its bearings, and examine the true use of the modulations of the voice, put aside fear, and dare to be the living embodiment of the truth, will come a joyful sense of life and power.

How few public readers, teachers of Bible classes, or even preachers have come to feel the sense of power over themselves and over others which can only be given by the true vocal interpretation of the Scriptures!

Around the words of the Bible are gathered tender memories and associations. The wildest and most reckless man in the congregation may have heard at his mother's knee the words you read. As they are once more made to live, they, as no other words, will hold him in rapt attention. What pictures they awaken in the most hardened! What aspirations and spiritual endeavor are renewed in the weak and the wavering!

The true reader meets no intellectual or antagonistic discussion. There is no debate, nor hard and dry forcing of one man's opinions upon another. These sublime words appeal to men's intuitions, and turn all inward to face the Eternal Presence.

What is the preacher's final appeal in struggling with a soul at some crisis? To some sentence from the Bible. When he faces a young man, wavering and discouraged at some turning-point, what does he give him? Some words of the Master. When he stands up to conduct some funeral service, and looks around him on the broken-hearted, what can he do but read those words that have ministered to the sorrow-stricken for thousands of years? Great leaders of thought and of human progress, over whom the most eloquent eulogies might be pronounced, are often laid to rest with simply the words of the Bible. Whatever theories men may hold regarding the Bible, there can be no doubt as to the potency of its influence or the directness of its power over the human heart. Here are the most simple and heart-searching of all words that have ever been uttered. Who does not tremble at the thought of presenting these interpretations of the spiritual life of the race to a group of his fellow-men? Who can dare present them with cold formalism or indifference? Why do men fail to realize this great means of moving the hearts of their fellow-men? These sublime words embody the spiritual life of the race, and make the finite mind conscious of infinite spirit; and when one expresses the impression they produce upon his own heart, he awakens the highest aspirations and finds a means of communion with his fellow-men in the realm of spirit.

The miraculous effect which fable ascribes to the utterance of the ineffable name, — a name which was written but never spoken except by the adept — may be found by the true reader to be no mere legend. By mastering the elemental acts of his mind and the expressive modulations of his voice, he may come to realize the hidden meaning of the ancient story. By learning the nature of feeling and the laws of vocal expression, securing control of his imagination and the simple elements of conversation, he may gain the power of transforming the written into the spoken word.

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